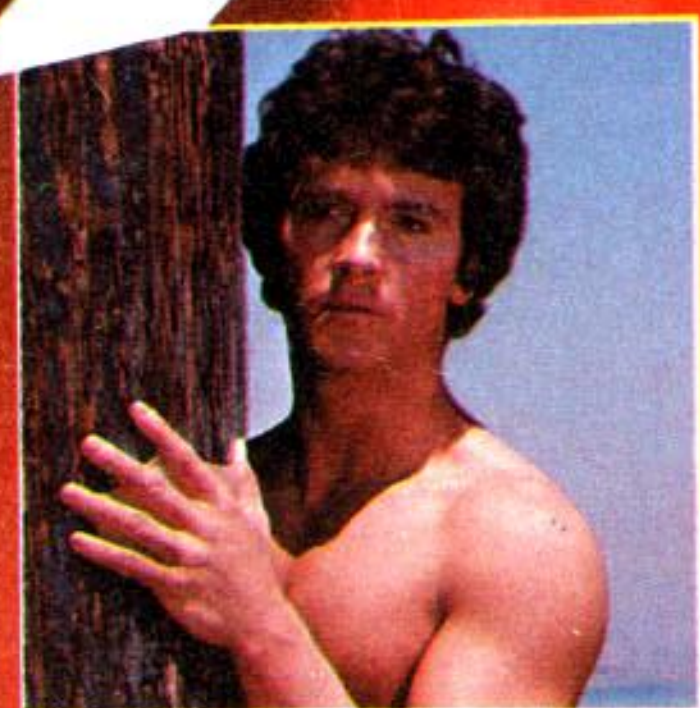


SPECIAL TV ISSUE: Fantastic Science-Fiction Shows

STARLOG

K
49112

NUMBER 9
October



PAT DUFFY



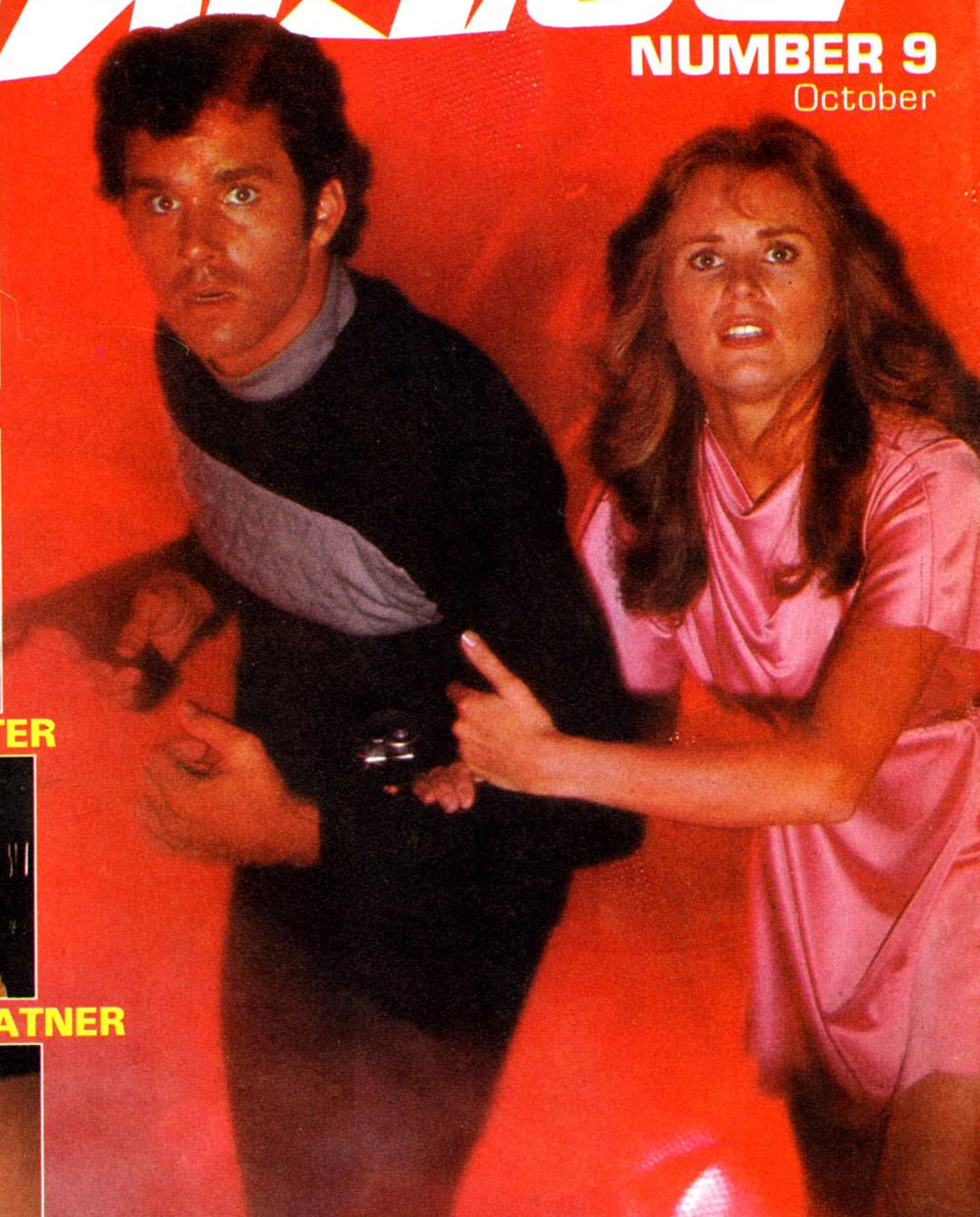
LYNDA CARTER



WILLIAM SHATNER



JARED MARTIN



LOGAN'S RUN
The Season's
Most Exciting New TV Series

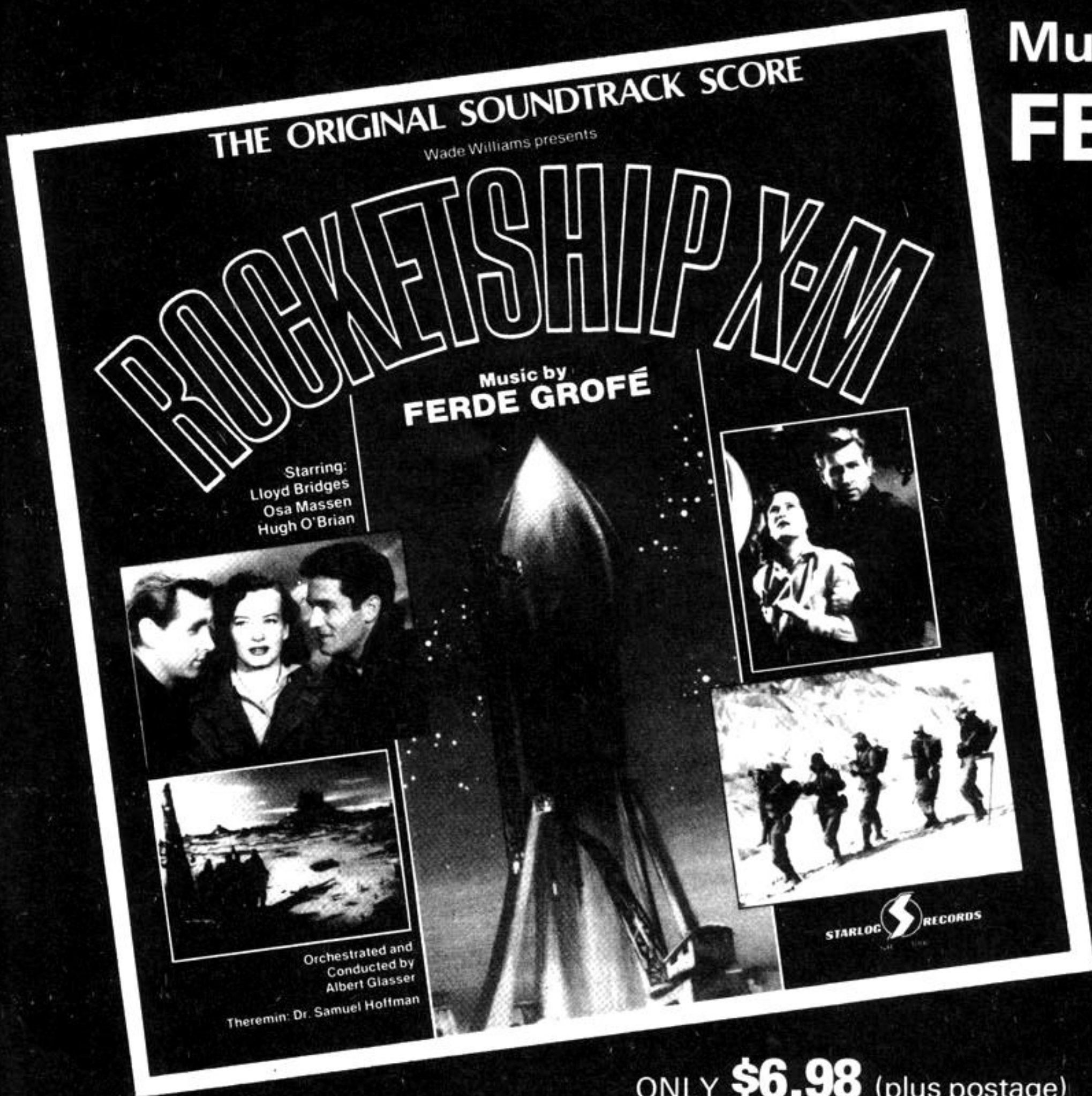
NEW!

THE ORIGINAL SOUNDTRACK ALBUM —

Released for the 1st time!!!

"ROCKETSHIP X-M"

Music by
FERDE GROFÉ



ONLY **\$6.98** (plus postage)

Send to: **STARLOG RECORDS**
X-M Soundtrack
475 Park Ave. S.—8th floor
New York, N.Y. 10016

Please send _____ copies of the original soundtrack album to "ROCKETSHIP X-M" at only \$6.98 each plus postage and handling fee.

Postage & Handling:

U.S.A. — 4th Class postage: \$.52 each record
— 1st Class postage: \$1.52 each record
Canada — each record (U.S. funds): \$2.02
Foreign — each record (U.S. funds): \$4.02

TOTAL ENCLOSED: \$ _____ which includes postage & handling fee.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

STARLOG RECORDS is proud to announce as its first release, a "lost" movie soundtrack composed by the great Ferde Grofé, whose "Grand Canyon Suite" has become an American classic. This surging, dramatic full-orchestra score is recorded in its entirety on one 12" long-playing record album—complete with historical notes, photos and technical data on the making of the movie and the recording of the music.

For true film music buffs the album also contains a bonus track: a solo by Dr. Samuel Hoffman playing the theremin, the electronic instrument used so effectively in the scores to "Spellbound" and "The Day The Earth Stood Still" as well as during the Martian sequences of "Rocketship X-M."

Saved from destruction by arranger-conductor Albert Glasser, the original studio master transcription discs have been processed in order to recreate, as beautifully as possible, the full clean sound of the original 1950 recording session.

This album is a "must" for all record collectors, science-fiction fans, and movie enthusiasts . . . a priceless item that will take its place beside the best adventure scores of the great Romantic motion picture composers.

This album will NOT be mass-distributed to record stores. It is available **ONLY** at certain specialty book and record shops and by mail through this magazine. To be sure that you do not miss getting your copy of this limited pressing, we suggest that you send your order right away!

INTERESTED DEALERS:
Please write for discount information.

STARLOG

NUMBER 9

THE MAGAZINE OF THE FUTURE

OCTOBER 1977

Business and Editorial offices:

STARLOG Magazine
O'Quinn Studios, Inc.
475 Park Ave. South, 8th Floor Suite
New York, N.Y. 10016

Publishers:

Kerry O'Quinn, Norman Jacobs

Editor in Chief:

Kerry O'Quinn

Editor:

Howard Zimmerman

Assistant Editor:

Ed Naha

West Coast Editor:

David Houston

Art Director:

Linda Bound

Production Manager:

David Hutchison

Production Assistants:

David Hirsch, Grant Nemirow, Kirsten Russell

Contributors This Issue:

Jim Burns, David Gerrold, David Hirsch, Richard Meyers, Samuel Maronie, Norman Prescott, Jesco Von Puttkamer, Tom Rogers, David Smith, Susan Sackett.

About the Cover: Gregory Harrison and Heather Menzies play Logan and Jessica on what may well become the most successful TV-SFer since *Star Trek*. Read all of the fascinating details in an interview with the producers of *Logan's Run*, Ivan Goff and Ben Roberts (starting on page 40). Also pictured on the cover is TV's *Man From Atlantis*, Pat Duffy (page 24), Lynda "Wonder Woman" Carter (page 34), William "Still Kirk After All These Years" Shatner (page 46), and Jared "Varian" Martin (page 55).

STARLOG is published eight times a year by O'Quinn Studios, Inc., 475 Park Ave. South, 8th Floor Suite, New York, N.Y. 10016. This is issue Number 9, October 1977 (Volume Two). All content is copyright © 1977 by O'Quinn Studios, Inc. Subscription rates: \$9.98 for eight issues delivered in U.S. and Canada; foreign subscriptions \$15.00 in U.S. funds. STARLOG accepts no responsibility for unsolicited manuscripts, photos, art or other materials, but if free-lance submittals are accompanied by a self-addressed, stamped envelope they will be seriously considered and, if necessary, returned. Reprint or reproduction in part or in whole without written permission from the publishers is strictly forbidden.

FROM THE BRIDGE	4
COMMUNICATIONS	
Letters From Our Readers	5
LOG ENTRIES	
Latest News From The Worlds Of Science Fiction	6
INTERVIEW: PAT DUFFY	
TV's <i>Man from Atlantis</i> Explains How He Got There, Where He Came From, and His Dreams for the Future	24
INTERVIEW: GERRY ANDERSON	
The Reigning Master of Video Fantasy Talks About His Career and the Future of SF-TV	30
INTERVIEW: LYNDA CARTER	
TV's Wonder Woman Prepares for Her New Life and the New Season	34
FUTURE CONVENTIONS	37
KID-VID UPDATE	
This Fall's Weekend A.M. Science-Fiction Schedule	39
INTERVIEW: IVAN GOFF & BEN ROBERTS	
The Producers of TV's <i>Logan's Run</i> Compare it With the Novel and the Award-Winning Movie	
	40
INTERVIEW: WILLIAM SHATNER	
Bill Shatner Talks About <i>Trek</i> and His College Tour	46
STAR TREK REPORT	
A Fan News Column by Susan Sackett	50
VINTAGE VIDEO	
An Examination of Why 1949-1959 Is Considered to Be The "Golden Decade" of SF-TV	52
INTERVIEW: JARED MARTIN	
The "Man From the Future" on the Ill-Fated <i>Fantastic Journey</i> Discusses What Went Wrong	55
FANTASTIC JOURNEY EPISODE GUIDE	
Complete with Plot Summaries, Cast Lists and Credits	59
SPECIAL EFFECTS—PART IV	
Magicam: What it is and How it Works	
	62
STATE OF THE ART	
A Column of Opinion by David Gerrold	68
STAR WARS PORTFOLIO	
Facts, Anecdotes, and Behind-the-Scenes Information	70
CLASSIFIED INFORMATION	74
VISIONS	
Celebrating the Fiftieth Anniversary of the Creation of Television	76

FROM THE BRIDGE

One of the strongest, most enduring themes in science fiction (including movie and TV scripts) concerns human reactions to alien beings. Initially aliens may appear fearsome and threatening but often their knowledge and experience proves to be of great benefit to the human race . . . provided we see their differences not as strange and undesirable but as unique and fascinating.

Star Trek was especially good at teaching lessons of this sort. The episode "Let That Be Your Last Battlefield" shows the absurdity of color/race prejudice when the Enterprise encounters a species whose skin is white down one side of their body and black down the other side. The cat-and-mouse conflict among these people is incomprehensible until it is explained that the "white on left" people consider their skin "right" and the "white on right" people are therefore deemed "wrong."

In "Devil In The Dark" a deadly and horrid "stone" creature is able to collaborate with the local humans once communication is set up and mutual fear is put aside. The most popular character of the show, half-Vulcan Mr. Spock, is a constant lesson in the advantages to be gained from working with those whose personal characteristics are quite different.

In fact, the Vulcan creed "Infinite Diversity in Infinite Combinations" (IDIC), from the episode "Is There In Truth No Beauty," has been picked up by many fans of the series as an important philosophical statement that will not only prepare us to meet beings from other worlds in the future but will help us to appreciate the differences in people we encounter in our present lives.

On the Columbia Records album *Inside Star Trek*, producer Gene Roddenberry summed it up best: "The whole show was an attempt to say that humanity will reach maturity and wisdom on the day that it begins not just to tolerate but to take a special *delight* in differences in ideas and differences in life forms. We tried to say that the worst possible thing that could happen to all of us is for the future to somehow press us all into a common mold where we begin to act and talk and look and think alike. If we cannot learn to actually enjoy those small differences—take a positive delight in those small differences between our own kind here on this planet, then we do not deserve to go out into space and meet the diversity that is almost certainly out there."

The David Bowie movie, *The Man Who Fell To Earth*, dramatized the sad catastrophe that befalls a benevolent alien who is tortured and exploited because of his differences—rather than being appreciated for the gigantic benefits he was prepared to bring to our planet.

Another "drama of the unlearned lesson" occurred when Klattu stepped from his saucer in *The Day The Earth Stood Still* and was promptly met with such nervous fear that he was shot down in the very act of presenting a gift to our president.

Robert Heinlein's *Stranger In a Strange Land* develops the alien theme, and many of Harlan Ellison's stories deal with different kinds of beings struggling to respect, rather than fear each other. One of the great delights of *Star Wars* is the constant parade of alien creatures who truly fascinate us with their diversity. The fact that science fiction allows for encounters with new life forms makes it a perfect type of literature for dramatizing this crucial theme.

The theme is crucial because it has always been and always will be the nature of life to produce varieties. Among rational beings, individuals have the further chance (and *right*) to shape and build their lives by choosing values and goals, styles and personal characteristics that bring pleasure and pride. It is crucial that each individual be respected for his lifestyle and that society never fear or condemn others for being different. The only restriction that society should ever place on an individual is that he not be allowed to enforce his version of "right" on anyone else.

In simple terms, the science fiction theme of appreciating individual uniquenesses is "live and let live."

Perhaps Anita Bryant, the frightened bigots who follow her, and all the other moral and political dictators of the world would be less fearful of people who are not carbon copies of their values and would relent in their efforts to force the rest of the world into their personal mold if they had more literary interests in science fiction.

Kerry O'Quinn/Editor-in-Chief

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication in future Communications. Write:

STARLOG Communications

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

SCHELL ON THE MOON

. . . I was looking through a film catalog and I noticed a science-fiction movie which I think was entitled *One Two Three Moon*. There was a picture with the summary of the film, a man and woman in space suits on the Moon. I noticed the woman looked like Catherine Schell (Maya) on *Space: 1999*. I found out it was her, but her name was Catherine Von Schell. Could you tell me more about this film?

Mark J. Ferracane
Waltham, Massachusetts



The film in question is Hammer Films' *Moon Zero Two*, released in 1970 and distributed by Warner Bros. The production starred James Olson (The Andromeda Strain) as a maverick space pilot in the screen's first "space-western." In the story, Olson gets involved with an unscrupulous man who has killed the brother of a young girl (Catherina Von Schell). Olson is forced to help the man land a six thousand ton solid sapphire asteroid on the Moon. Catherina and Catherine Von Schell are both the stage names of the daughter of the former Baron and Baroness Schell Von Bauschott. Under these two names, she appeared in *On Her Majesty's Secret Service* and *Moon Zero Two*. As Catherine Schell, she starred in *Return of the Pink Panther* and played Maya for *Space: 1999*.

STAR WARS

. . . The bottom photo on page 23 is incorrectly captioned as "nomadic sandpeople." Those little-robed beings are Jawas, scrap metal and robot collectors. The "nomadic sandpeople" are another race altogether and also called Tusken Raiders.

Nancy Strowger
Glendale, Arizona

The Jawas are as much nomadic sandpeople as are the Tusken Raiders—actually more: Jawas make their living by roaming the desert in their Sandcrawlers, selling the scrap metal and robots they collect. We refer you to the novelization of the movie, and to the movie itself, for further clarification of this issue.

I am afraid I must reveal a glaring mistake in STARLOG No. 7, in which you stated that there were no human beings inside the robots

seen in STAR WARS. This is not so: in fact, the two starring Robots, See-Threepio and Artoo Detoo, had humans inside—Anthony Daniels and 3'8" Kenny Baker, respectively. These actors are listed in the film credits in your article as featured stars. The other robots in STAR WARS were all radio controlled, but not See-Threepio and Artoo-Detoo. For further proof, see TIME magazine's May 30 issue.

Steve Jordan
Silver Spring, Maryland

Several STARLOG readers have caught this error, which we were actually made aware of upon release of the movie. Since our feature story on STAR WARS went to press two months before the release of the picture, when much general information about the production was still under wraps, we had to take the word of Charles Lippincott (Vice-President of Star Wars Corporation in charge of advertising, publicity, promotion and merchandising) on the matter of the robots as well as all other details about the production.

... In Star Wars, how does that monster in the garbage masher keep from being a mashee? And could you give me some information on Mark Hamill's life?

John Hickey
Jackson, Tennessee

The "garbage monster" (through a process of elimination) must live in the large drain through which all of the mashed-up garbage goes down. As to Mark Hamill's life—you'll find some interesting information in the Star Wars Portfolio in this issue, starting on page 40.

TOLKIEN INFO

... I have been a fan of Professor Tolkien's works for four years. I've read *The Hobbit* and *Lord of the Rings* four times. I'm frantic for some information on the upcoming movie.

Eric James
Dover, New Jersey

There is more than one Tolkien project in the works. This fall, NBC will be presenting a ninety-minute animated version of *The Hobbit* (for more details, check Log Entries). Erratically brilliant animator Ralph Bakshi has been working on a fully-animated adaptation of the *Lord of the Rings*—each book to be done as a separate, two-hour feature. Be sure to check Log entries in No.10 for an interview with Mr Bakshi about this new, major work in the field of animation.

TENNIS ANYONE?

... Just received STARLOG envelope by sea from N.Y., repaired and containing a copy of the May '77 TENNIS! Somewhere, a

COMMUNICATIONS

maddened and baffled tennis maniac is contemplating the ? issue of STARLOG ... Best—

Arthur C. Clarke
Colombo, Sri Lanka

Dear Arthur:

Someday, partly to avoid errors of this sort, magazine subscriptions will be transmitted via Clarke-esque communications satellites and reproduced right in your living room by a full-color print-out device. Then the only problem will come from garbled reception caused by your monkey climbing all over the antenna on the roof. Warm regards.



Art: Virgil Finlay

FANTASY ILLUSTRATORS

... I wouldn't flush a toilet for the art of Kelly Freas! His so-called illustration in the August issue (*Rocketship X-M*) is a perfect example of commercial trash any rank amateur artist would identify with. Sure he's painted a few good pictures but the stories he was illustrating were classic to begin with. Hopefully with the popularity of *Star Wars* it will create a new renaissance of artisans and create renewed interest in greats of the past like Virgil Finlay, who I hope you eventually feature.

Steven Landacre
Xenia, Ohio

Although we find the logic of your statements as faulty as your grammar, we do acknowledge and share your admiration for the art of Virgil Finlay. Right now we are thinking of putting together a special feature on the great SF/fantasy artists. As soon as we have

worked out the exact format and timing for the feature we will be announcing it in a future issue.

FULL ADDRESSES

Many readers have requested that we print full addresses in *Communications* so that they can write directly to each other, respond, disagree, etc. Starting next issue, our policy will be to print a full address with each letter except when a reader asks us to use name, city and state only.

GERROLD STRIKES AGAIN

... Although I think of Mr. Gerrold as one of the best SF writers of this decade, I am appalled by his column. It seems like he always has to take the most minute things and make a big (and offensive) joke out of them. I am mainly referring to the incident which he wrote of about him going to the bathroom in his simian garb (STARLOG No. 7, pg. 50). It was idiotic! I am more than sure that he could have made his point (if any) in another manner (and even so, it wasn't him mentioning it, but the manner in which he did it).

James Warlick
Rochester, New York

It strikes us that all Mr. Gerrold did, in briefly describing what it's like to go to the bathroom in makeup for a *Planet of the Apes* movie, was to remind us of the nature of the human body—which is not a basis for accusing him of "always" taking "the most minute things" and making "a big (and offensive) joke out of them." For a further reminder of the nature of the human body, we refer you to Mr. Gerrold's column in this issue and suggest that you read it with your eyes open. It's not a joke.

UFO—REVISITED

... Your UFO article (STARLOG No.6) was the best one that I've ever read on the subject. The best things were the color pictures and the complete episode guide. In complimenting Mr. Zimmerman on the great job he did on UFO I hope I've convinced him to possibly do a follow-up article in the near future.

Mike Mendoza
New Bedford Massachusetts

You never know...

STARLOG BINDERS

... I am wondering if sometime in the future you will be coming out with a hard cover binder for your fantastic magazine. I'm sure everyone wants to keep their STARLOGS in perfect condition.

Bob Batalano
Moosic, PA

In answer to many such requests, we are delighted to announce our new STARLOG Library Slipcase and Portfolios are available immediately. Look on page 23 of this issue.

(Continued on page 21)

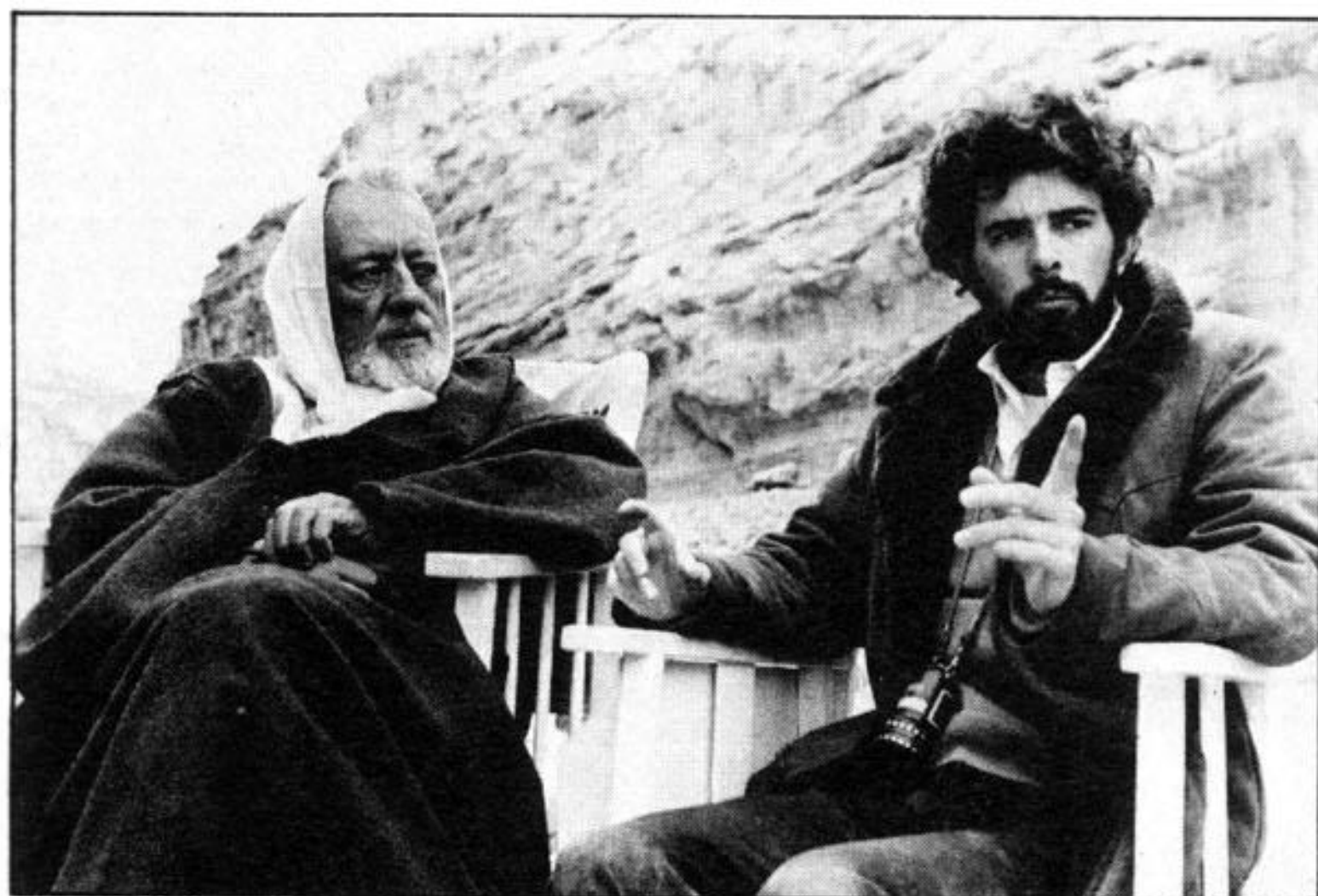
NEXT ISSUE:

STARLOG No. 10 will present the long-awaited article by Isaac Asimov on faster-than-light travel ... Our special-effects series answers many reader requests for a chapter on how to do your own home versions of spectacular movie FX ... The incredible secrecy surrounding Spielberg's *Close Encounters of the Third Kind* is examined, along with photos and info on the production of the *Superman* movie ... The STARLOG Merchandise Guide "yellow pages" will be inserted in this issue also, along with several beautiful color layouts and special surprise articles!

LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION

LOG ENTRIES

Photo: Twentieth Century-Fox



Alec Guinness and George Lucas discuss a scene on location.

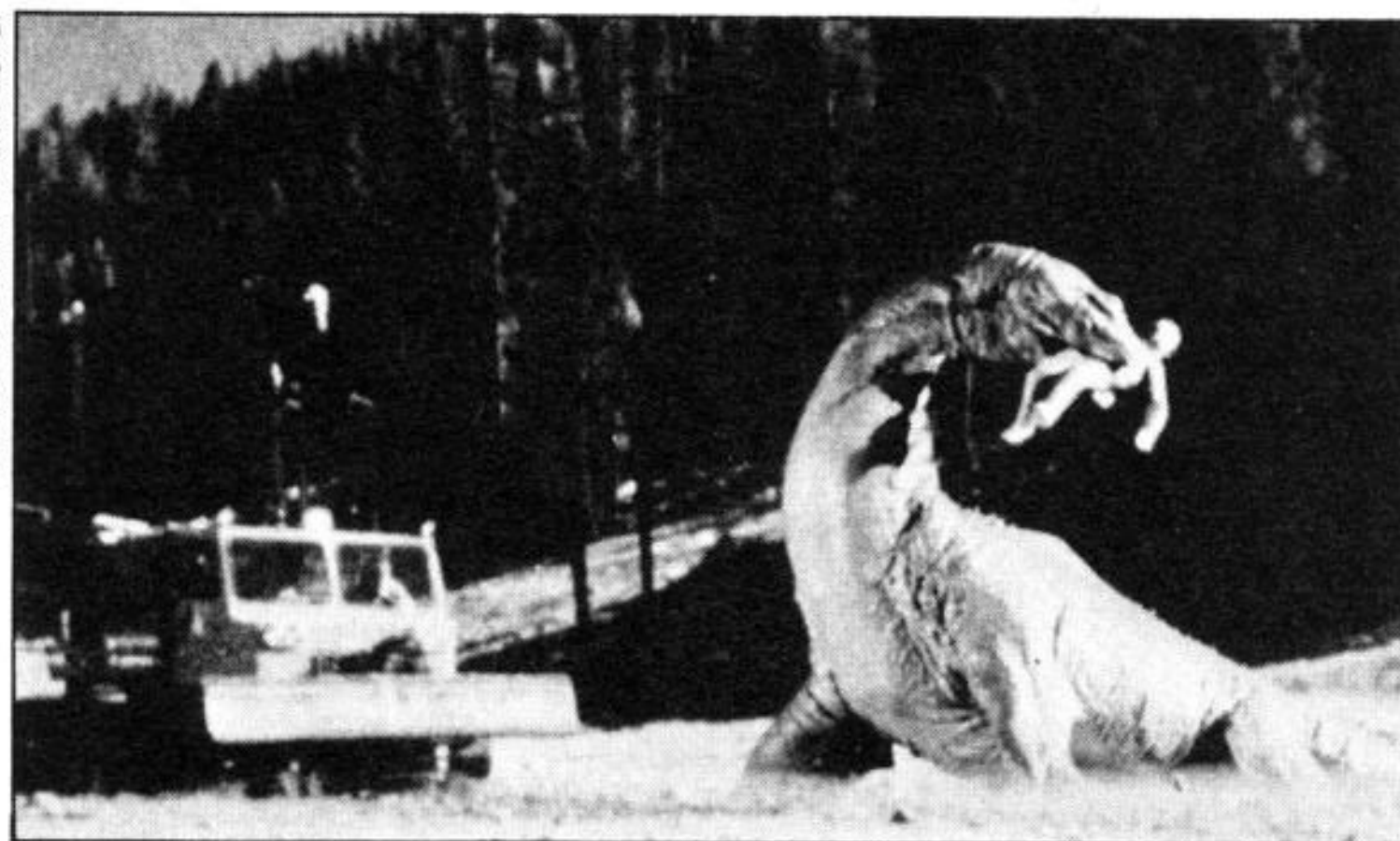
THE MAKING OF *STAR WARS*

ABC-TV will air a behind-the-scenes special called "The Making of *Star Wars*" on Friday, September 16, from 8-9 PM (EST). Fred Silverman, president of ABC Entertainment, stated that "This special will be a television event of the highest order—one of the many we plan to offer our audiences during the coming season . . . our special will offer glimpses of the film itself while taking the viewer behind the scenes—in footage shot while *Star Wars* was in production—to experience the magic of some of the most incredible special effects in the history of the movie industry." "The Making of *Star Wars*" will be produced by the Television Division of 20th Century-Fox utilizing sequences from *Star Wars* and on-location footage of the movie's creation, along with new material to be shot specifically for the ABC special.

THE CRATER LAKE MONSTER WADES INTO MODERN TIMES

Working on the assumption that ANY stop-motion animation on the silver screen is better than none at all, keep an eye peeled for *The Crater Lake Monster*, now in release from Crown International. Although fairly routine in plot, this low-budget SF potboiler offers a healthy dose of animation done in a process inexplicably dubbed "Fantamation." While the *Crater Lake* special effects won't cause Harryhausen to get the jitters, they are certainly more entertaining than the current man-in-a-rubber-suit craze popular at many major studios. Basically, the story line is this: A meteor lands in a mountain lake, raising the temperature several degrees. Soon afterward, a large dinosaur of the evil variety is seen skulking about the area; munching on boats, fish, senators and evil hold-up men (proving that even prehistoric beasts strike an occasional blow for law and order). The creature's sudden appearance is explained by one of the characters: "A fertile egg lay on the icy bottom of the lake, which the meteor heated, allowing it to hatch." Not exactly Asimov material but it doesn't really matter once the beast begins his series of impromptu cameo spots, leading up to a fight to the death with a well-sharpened ski plow. The animation, kept to a minimum in most scenes, was supervised by Dave

Photo: © Crown International



Allen, a veteran TV film animator who worked on the old *Davey and Goliath* series before moving on to do such commercial work as the "Poppin' fresh" Pillsbury doughboy, the "Swiss Miss" cocoa girl, "Speedy" Alka-Seltzer, portly syrup queen "Mrs. Butterworth" and Volkswagon's classic King Kong. He has also worked on such feature length films as *When Dinosaurs Ruled The Earth* and *Equinox*.

FLASH GORDON IN ANIMATED TV FILM

Stalwart space hero Flash Gordon, whose interplanetary Errol Flynn antics served as an inspiration for *Star Wars*, will be brought back to life by NBC as a special, two hour made-for-TV motion picture. Currently planned for the 1978-1979 season, the movie will be produced by Lou Scheimer and Norm Prescott from a script by Sam Peeples, the writer who handled similar chores on the classic "Where No Man Has Gone Before" pilot for *Star Trek*. Based on the famous comic strips created by cartoonist

extraordinaire Alex Raymond in the mid-thirties, *Flash Gordon* will endeavor to recreate some of Raymond's more outrageous characters including Emperor Ming the Merciless, the Hawkmen, the denizens of the planet Mongo and, of course, brilliant Dr. Zarkov. In the TV version, Flash will be an American government agent stranded in Warsaw at the beginning of World War II. During his stay in the troubled city he discovers that Adolph Hitler is allied with none other than Emperor Ming! Their plans include, not only the takeover of the world, but the entire universe as well! The TV film will be the first full-length animated version of *Flash* ever to be attempted.

The very best reading in or out of this world

4 FOR 10¢ with membership

Choose any 4 books, including these science fiction greats: THE HUGO WINNERS, Volume I & II—23 gripping short stories. A giant, handsome 864-page record of greatness. THE FOUNDATION TRILOGY by Isaac Asimov is an SF Classic that forecasts the return to barbarism. A WORLD OUT OF TIME by Larry Niven. The most recent novel by one of the biggest names in science fiction.

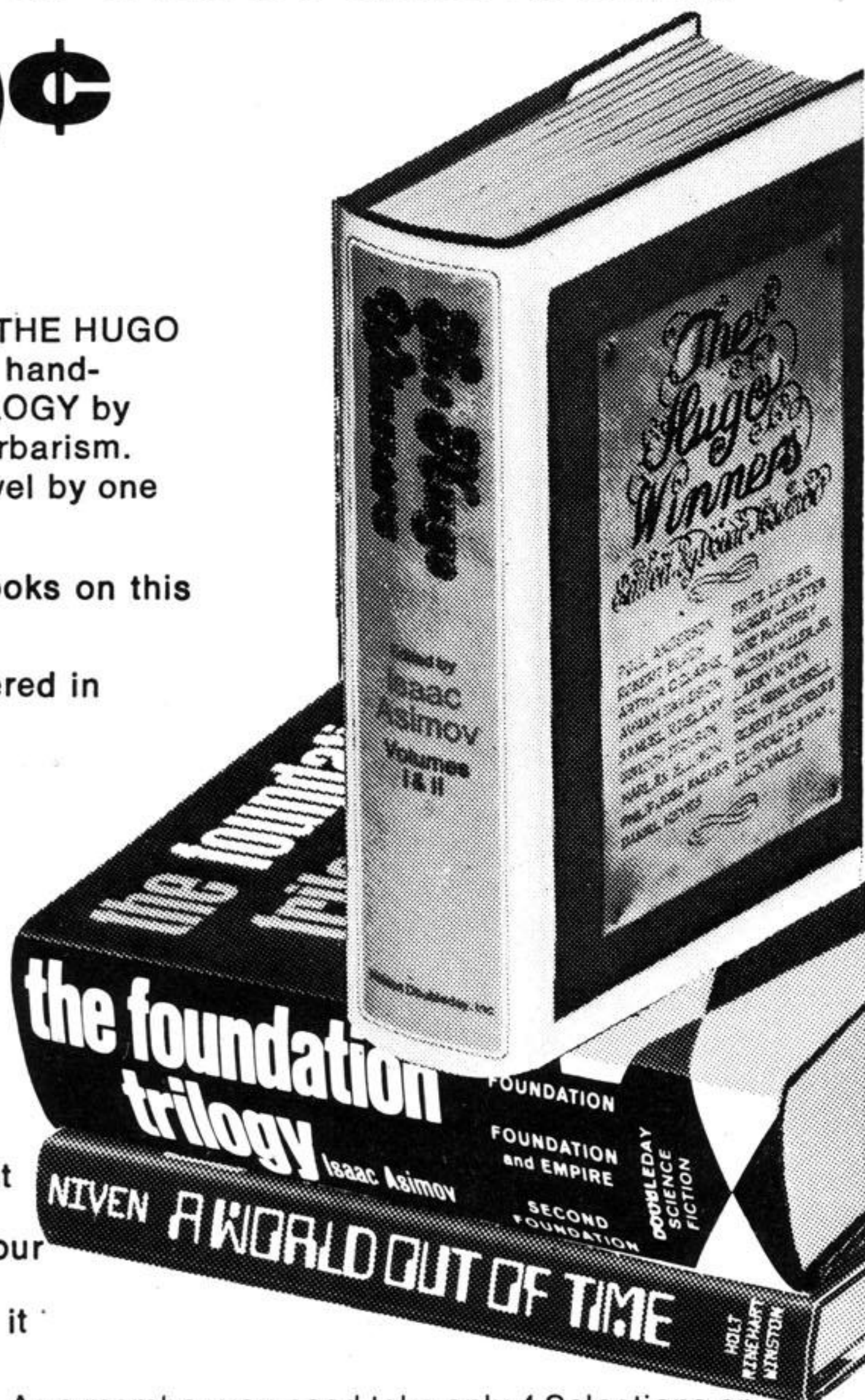
What a way to get acquainted. Browse through the list of books on this page and choose any 4 for just 10¢.

It's the most extraordinary sample of science fiction ever offered in one package.

Here's how the Club works:

When your application for membership is accepted, you'll receive your choice of 4 books for just 10¢ (plus shipping and handling). If not absolutely fascinated, return them within ten days—membership will be cancelled and you'll owe nothing.

About every 4 weeks (14 times a year), we'll send you the Club's bulletin describing the 2 coming Selections and Alternate choices. If you want both Selections, you need do nothing; they'll be shipped automatically. If you don't want a Selection, or prefer an Alternate, or no book at all, just fill out the form always provided, and return it to us by the date specified. We try to allow you at least ten days for making your decision. If you don't get the form in time to respond within 10 days, and receive an unwanted selection, you may return it at our expense.



7906. **The Ophiuchi Hotline.** By John Varley. Cloning, alien invaders, and a mysterious message from the depths of space—all in this outstanding SF story. **Explicit scenes and language may be offensive to some.** Pub. ed. \$8.95

7559. **The Island of Dr. Moreau.** 2-in-1 volume containing the classic H. G. Wells novel and a novelization by Joseph Silva of the new motion picture. Photos from the film. Special Edition.

5041. **Star Wars: From the Adventures of Luke Skywalker.** By George Lucas. Life on a backwater planet can be dull, unless you become involved in an interstellar rebellion. Photos from the motion picture. Special Edition.

As a member you need take only 4 Selections or Alternates during the coming year. You may resign any time thereafter, or remain a member as long as you wish. At least one of the two Selections each month is only \$1.98 plus shipping and handling. Other extra-value selections are slightly higher but always much less than Publishers' Editions. Send no money. Send the coupon today.

7625. **The 1977 Annual World's Best SF.** Donald A. Wollheim, ed. The best SF published during 1976 by Asimov, Knight, Varley and others. Includes Tiptree's **Houston, Houston, Do You Read?** Special Edition.

6320. **A World Out of Time.** By Larry Niven. A black hole in space sends Jerome Corbell 3 million years into Earth's future where the ultimate battle of the sexes is raging. By co-author of **The Mote in God's Eye.** Pub. ed. \$7.95

7682. **Mindbridge.** By Joe Haldeman. Mind expanding space travel by the author of **The Forever War**, the 1976 Nebula winner. **Explicit scenes and language may be offensive to some.** Pub. ed. \$8.95

Science Fiction Book Club 45-S119
Dept. MR334, Garden City, N.Y. 11530

I have read your ad. Please accept me as a member in the Science Fiction Book Club.

Send me, as a beginning, the 4 books whose numbers I have indicated below, and bill me just 10¢ (plus shipping and handling). I agree to take 4 additional books during the coming year and may resign anytime thereafter. SFC books are selections for mature readers.

--	--	--	--

Mr. _____
Mrs. _____
Miss _____

Please print

Address _____ Apt. _____

City _____ State _____ Zip _____

If under 18 parent must sign. Order not valid without signature.

4770. **Llana of Gathol and John Carter of Mars.** By Edgar Rice Burroughs. Excellent 2-in-1 volume in the Burroughs Mars series. Special Edition.

7633. **A Heritage of Stars.** By Clifford D. Simak. 500 years after Earth has reverted to a primitive society, one man is driven to reach for the stars. Pub. ed. \$7.95

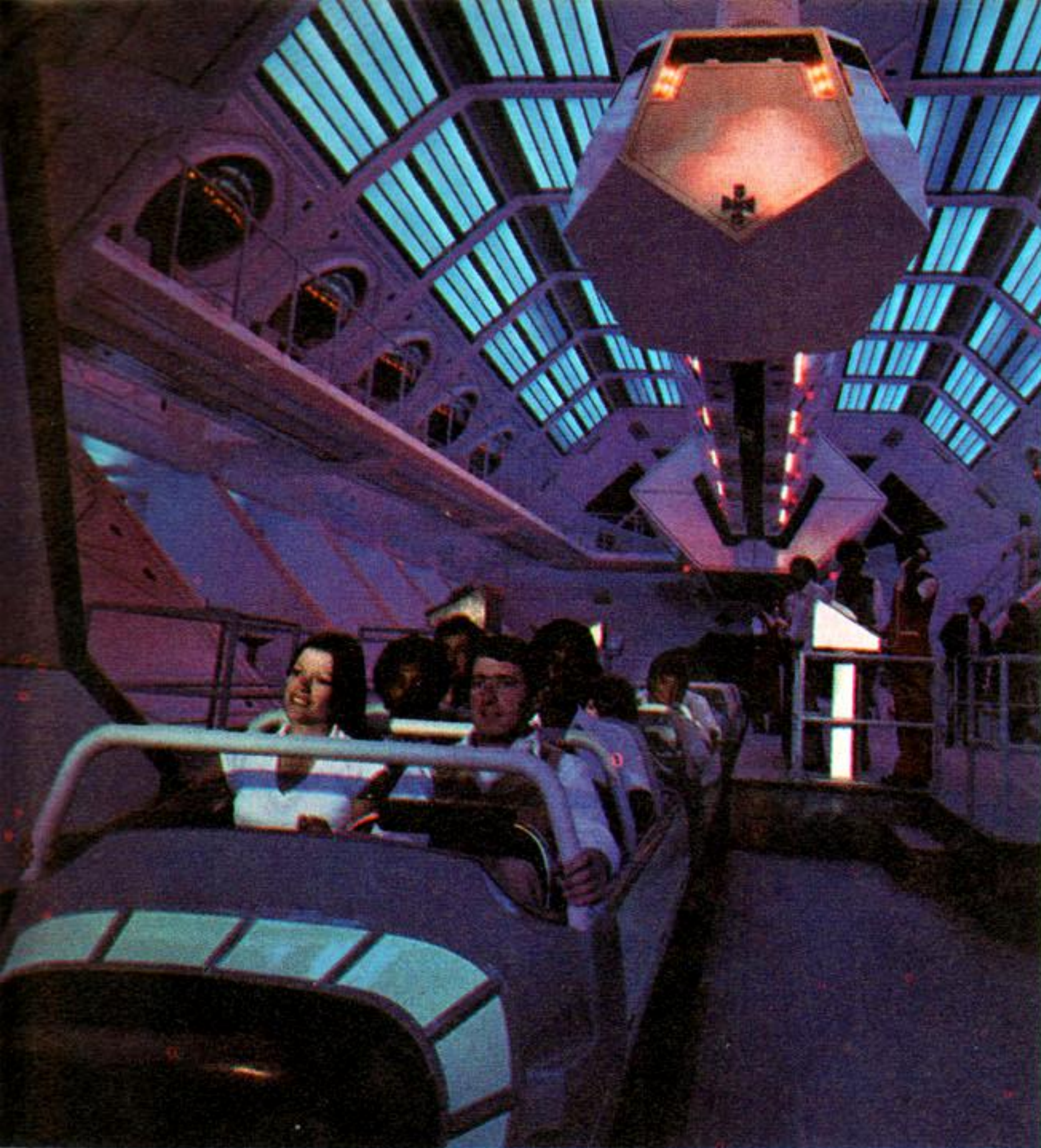
6221. **The Foundation Trilogy.** By Isaac Asimov. The ends of the galaxy revert to barbarism. An SF classic. Comb. Price \$19.85

4739. **Gateway.** By Frederik Pohl. Travel on alien ships to distant parts of the universe—with no guarantee of return. By the author of **Man Plus.** Pub. ed. \$8.95

8532. **The Hugo Winners, Vol. I & II.** Giant 2-in-1 volume of 23 award-winning stories, 1955 to 1970. Asimov introduces each. Pub. ed. \$15.45

4960. **The Star Trek Reader II.** Adapted by James Blish. Relive 19 exciting adventures of the Starship Enterprise as it boldly goes where no man has gone before. Pub. ed. \$8.95

The Science Fiction Book Club offers its own complete hardcover editions sometimes altered in size to fit special presses and save members even more. Members accepted in U.S.A. and Canada only. Canadian members will be serviced from Toronto. Offer slightly different in Canada.



BLASTING OFF AT DISNEYLAND

Lines were wrapped around Southern California this summer—for admittance into *Space Mountain*, the newest super-attraction at that original theme park that started the new amusement-park boom: Disneyland. The new \$20,000,000 enclosed roller-coaster was dedicated at the start of the season with a blast of trumpets, "Zippity Doo Dah" and "The Star Spangled Banner" played by the 17-piece Disneyland band, and guest astronauts—Alan Shepard, Scott Carpenter, Gordon Cooper and Wally Schirra—on hand to take the first ride. The experience is intended to simulate many of the sensations and procedures of a rocket lift-off—with *you* inside. Disney officials claim that the "unique high-speed adventure" takes you through "unexplored galaxies with the sensation of fantastic speed." With the help of projections, electronic timing devices, and mechanical marvels, the ride lives up to its promises. "It was spectacular," declared astronaut Shepard. He was particularly impressed "with the way it duplicates the forces and vibrations of launch." Disneyworld in Florida has had its *Space Mountain* for some time; now both Disney domains can send an active imagination into orbit.

NEW SF/FANTASY COMIC

Both Don McGregor and Paul Gulacy are working in tandem on a comic novel for Eclipse Enterprises, a science-fiction epic known as *Sabre*. *Sabre* is called in the ad releases, "a maverick. . . in an age when they kill mavericks. . . wholesale!" The illustrated novel, with graphic page designs quite unlike traditional comics, takes place in the year 2020 and is centered in a huge Mid-American amusement park that has been converted into a synchronization center that will alter individuals and make them more productive members for society. The book is 8½ by 11" in size, printed on quality paper, and will have a wraparound painted cover by Gulacy. Melissa Siren co-stars in this illustrated novel entitled *Slow Fade of an Endangered Species*. She has been created from a test tube and resents her heritage, or, as the copy reads, "They've stolen her past and they're threatening her future, but from now on, damn it, it's going to cost them!" The book is due in mid-summer from Eclipse Enterprises, 81 Delaware Street, Staten Island, New York 10304.



COPYRIGHT © 1977 BY DON MCGREGOR & PAUL GULACY

STAR WARS LEADS THE WAY FOR SF INVASION

It's follow-the-leader time in Hollywood once again, with many major studios doing their best to emulate the phenomenon known as *Star Wars*. The success of George Lucas' epic space fantasy adventure has brought SF to the attention of filmdom's finest once more and may serve to spark a sort of renaissance in the field of futuristic-movie making. 20th Century-Fox has already announced plans to come up with at least one sequel to *Star Wars* and rival studios Paramount, Disney and Universal are plunging head first into the space-opera wave with projects of their own. Universal and Paramount have announced plans to re-make *When Worlds Collide*, once filmed by George Pal. This time around, John Frankenheimer will direct from a script by Stirling Silliphant from a book by Anthony Burgess. The new film should be quite different than the original. Not

wanting to confuse the two, Paramount is now re-releasing the original film, double-billing it with the classic *War of the Worlds*, also helmed by George Pal. Pal, by the way, is far from inactive these days. Firmly entrenched in an office on Paramount's lot, the past master of fantasy is hard at work on a made-for-TV film version of H.G. Wells' *In The Days Of The Comet*. Pal's other project, *The Return Of The Time Machine*, is aimed at bigger screens. Disney studios, putting the finishing touches on *Return From Witch Mountain* (see Log Entries, page 49), is also filming *The Cat From Outer Space* and has announced plans to tackle *Space Probe*. At the other end of Hollywood, Universal is busily dusting off its vintage properties for re-making. Right now, all eyes are turned toward the high-budget re-doing of *The Thing From Another World*. Not to be overlooked, however, is a possible TV series based on the swashbuckling antics of a fellow named *Buck Rogers*. Equally interesting, but not quite as tasteful, is an attempted comedy come-back of *The Incredible Shrinking*

STAR TREK

SPECIAL OFFER STAR TREK ORIGINAL HAND-PAINTED "CELS" ARE NOW AVAILABLE



The principal crew members of the ENTERPRISE pose for a "family portrait" photographed by Mr. Spock. ST-1A

Spock, as a boy, atop l'Chaya, his pet Sehlat, fighting a Vulcan mountain lion. (From Yesteryear, the most popular animated episode) ST-12



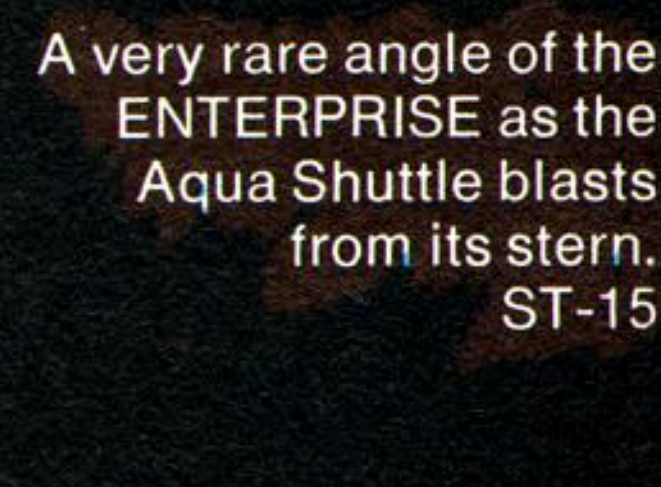
The ENTERPRISE escapes the fiery effects of exploding planet. ST-4



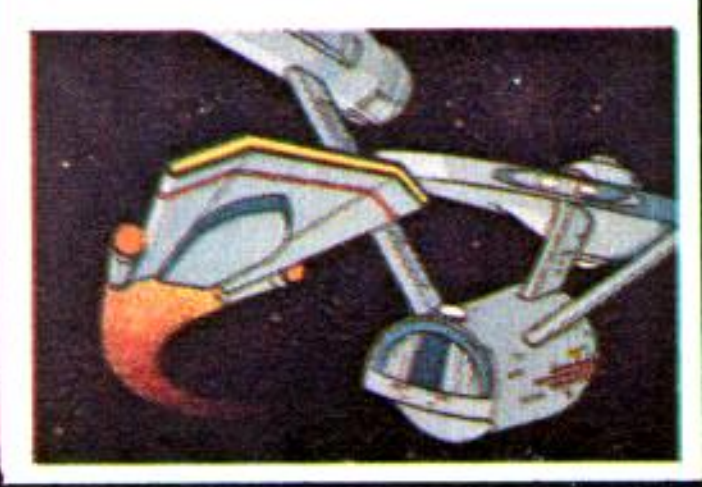
The Time Trap. Every ship is represented in this graveyard of lost ships. The ENTERPRISE is also there, struggling to get out. ST-14



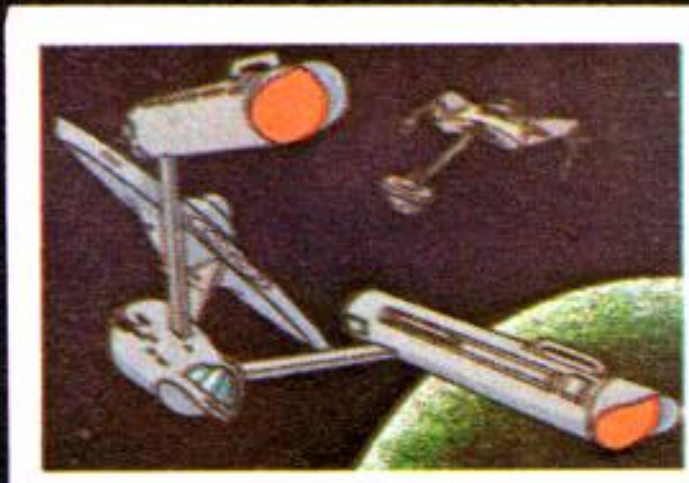
Spock questions Aleek-Om, an Aurelian, before the Guardian of Forever. (A very rare scene from Yesteryear) ST-5



A very rare angle of the ENTERPRISE as the Aqua Shuttle blasts from its stern. ST-15



The ENTERPRISE engages a Klingon ship in battle. ST-8



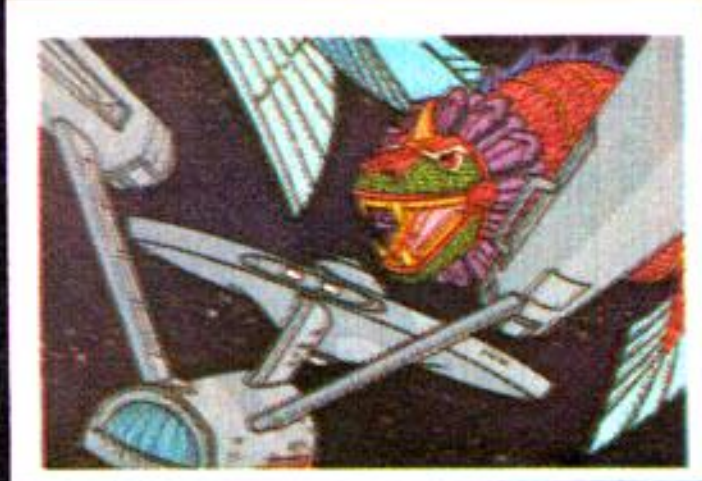
A huge derelict space ship, pod like, surrounds the ENTERPRISE as it drifts through a special passage. (From Beyond the Farthest Star) ST-16



A gigantic red Sursnake is captured in nets by the Aquans. Beautiful underwater, innerspace scene. (The Ambergris Element) ST-9



The ENTERPRISE is attacked by Kukulkan's ship, which has taken on the image of a gigantic Aztec serpent. ST-20



LIMITED EDITIONS COLLECTORS' ART FROM THE TV SERIES

Check the numbers and quantities below of the "cels" you want. Each "cel" is \$20.00 plus \$1.50 for postage and handling. Mail immediately, enclosing a total of \$21.50 for each "cel," to:

STARLOG

475 Park Avenue South 8th Floor Suite New York, N.Y. 10016
(Please send cash, check or money order, no C.O.D.'s)

ST-1A _____ ST-9 _____ ST-15 _____
ST-4 _____ ST-12 _____ ST-16 _____
ST-5 _____ ST-14 _____ ST-20 _____
ST-8 _____

Total No. Ordered _____ Amount Enclosed _____

Name _____

Address _____

City _____

State _____ Zip _____

(Allow 30 days for delivery)

By special arrangement with Filimation Studios, producers of the STAR TREK animated TV series, STARLOG now makes available the authentic, hand-painted "cels" as used in the production of the award winning show.

"Cels" are paintings on celluloid from drawings created by the studio artists.

Each "cel" comes to you mounted on a 14"x 18" mat folder, overlaid on a beautiful multi-colored background scene from the series.

THESE ARE ALL LIMITED EDITIONS! COLLECTORS' ITEMS THAT WILL APPRECIATE IN VALUE. When the edition of each is sold out, no more of that scene will be produced.

Each is numbered and authenticated from the studio. You will become a registered owner and advised of future offerings from the studio and have the FIRST RIGHT to purchase new editions.

Money back guarantee if not completely satisfied. We will offer you a substitute if the edition is sold out, or refund your money at your option.

DO IT NOW

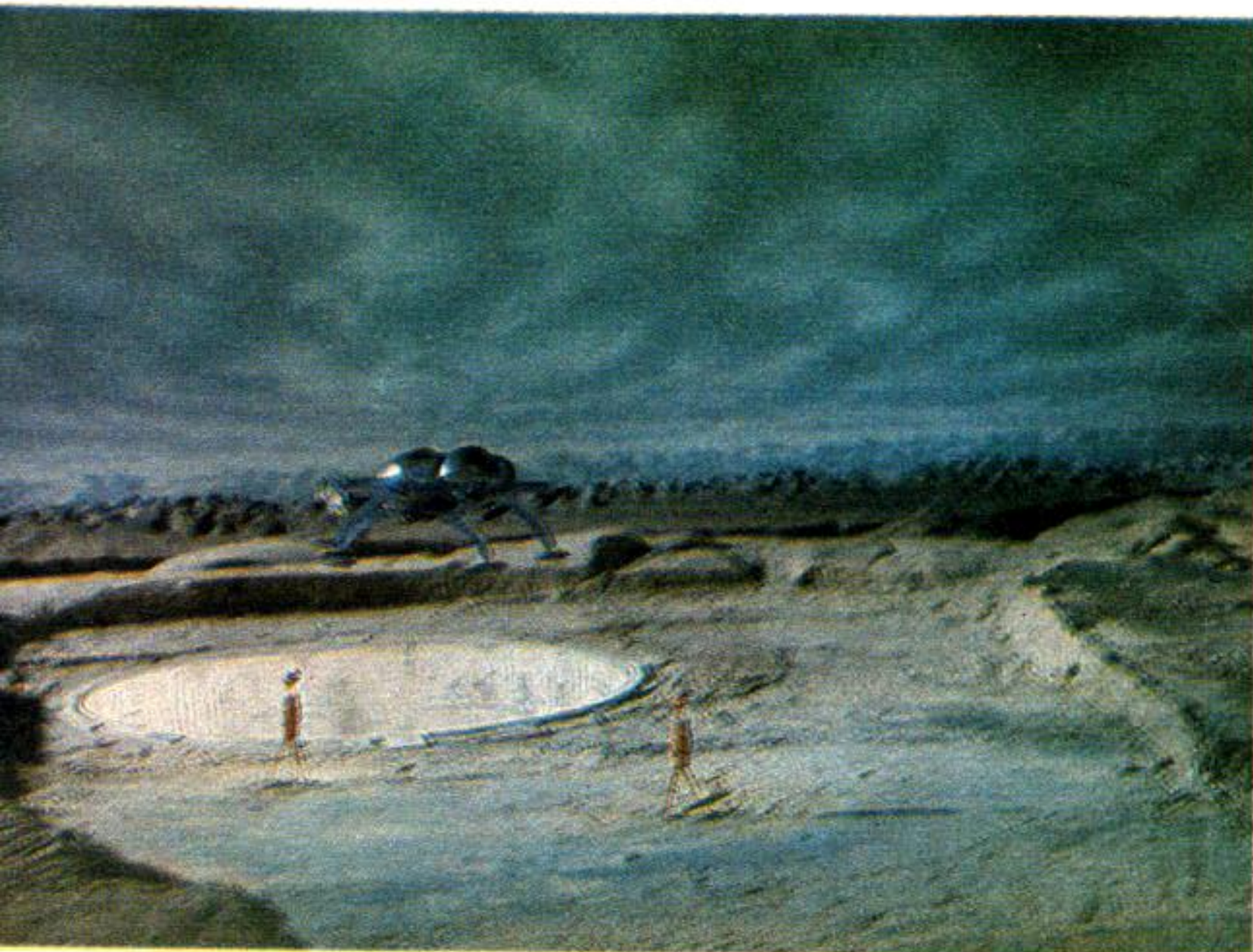
Remember — these are LIMITED EDITIONS.

Orders will be filled on a FIRST COME basis.

Man, Richard Matheson's masterful tale of scientific horror. A number of once-planned but never-filmed projects are also getting a second look as the SF boom spreads, including: Mark Haggard's *The Predictor*; George Litto's version of Arthur Clarke's *Childhood's End* (scripted by Abraham Polonsky); Sandy Howard's *The Incredible Adventure, Magna I and Meteor*; Saul David's *Timescape* and Gene Taft's and Chris Whittake's *Rocket*

Ship X Flies Again. Not to be left out of the race for theater space are the independent filmmakers who are offering *Capricorn One*, *End Of The World*, *Spawn Of The Slithis*, *Skywatch*, *Alien Encounter*, *Gift From A Red Planet* and *The Late Great Planet Earth*. This tentative film fare coupled with the likes of the big budgeted *Superman*, *Close Encounters* and *Survival Run* should make 1977-1978 banner years for celluloid science fiction.

SPACE MAIDENS



A new science-fiction series is scheduled for release during the 1977-8 television season. Originating in England, it is called *Space Maidens*, and it promises to be an exciting, original concept. Released in the States by Teleworld, Inc., the package of thirteen test episodes has been picked up in New York by WNEW-TV. Produced by James Gatward, the program stars Dawn Addams, Judy Geeson, Lisa Harrow, and players from other British productions. Directors include Gatward, Freddie Francis, Wolfgang Storch and Hans Heinrich. The writers so far are Eric Paice, John Lucarottie, Ian Stuart Black and Otto Strang. Women's lib has come to SF TV, for the series deals with an alien planet that is dominated by females. Men are kept around only to perform menial tasks and for mating purposes. In the first episode, two men steal a spaceship and travel to our world, hoping that they will be better off here. The rest of the show centers around the Space Maidens' attempts to recapture them. The storyline remains constant, although there are a few surprises—like uncharacteristic emotions on the part of the women from "Medusa." Spaceships and alien landscapes are reported to be in abundance, and special effects for the production should be good.

DE LAURENTIIS APES KONG WITH WHITE BUFFALO

Dino De Laurentiis is following his remake of *King Kong* with two new productions that also have a familiar, *deja-vu* feeling to them. *The White Buffalo* features another creation by Carlo Rambaldi, the Oscar recipient for the faulty forty foot ape. This time he has built a four thousand pound, fifteen foot long, nine foot high albino buffalo. It can move its eyes, snort and blow steam, wag its tail, breathe, gallop, walk, flex its spine, open its mouth and move its jaw both vertically and horizontally. Reportedly built in two months and covered with Yak fur imported from Russia, it also boasts 64 separate muscles (in comparison to the ape's 82), 24 automatic animation points, 18 manually operated animation points and automatic synchronization of feet, spine, and head when it breaks into a gallop. This machine rampages through a plot that follows Charles Bronson as Wild Bill Hickok and Will Sampson as Chief Crazy Horse in their attempts to kill the beast. *Orca*, on the other hand, offers no more technical on-screen achievement than a giant fin on an underwater scooter. It does, however, boast a series of delicately trained killer whales going through a variety of *Jaws*-inspired destruction. Even though they "broke down" less often, the mammals provided a different brand of filmmaking resistance. One scene called for the killer whale of the title to rip off the leg of an innocent girl. The shooting script handled the incident with a matte shot of the leg being ripped off, then a shot of a real whale swimming off with a prop leg in its mouth. But, try as they might, the real whale would not take the fabricated leg in its mouth. Finally a special trainer was brought in, the whale was made to accept the appendage and the shot was completed. The next day, when the next scene was being set up, the trainer got in the tank with the whale and it went for his leg. It also went for the leg of anyone else who got near it. And, try as they might, they couldn't untrain it.

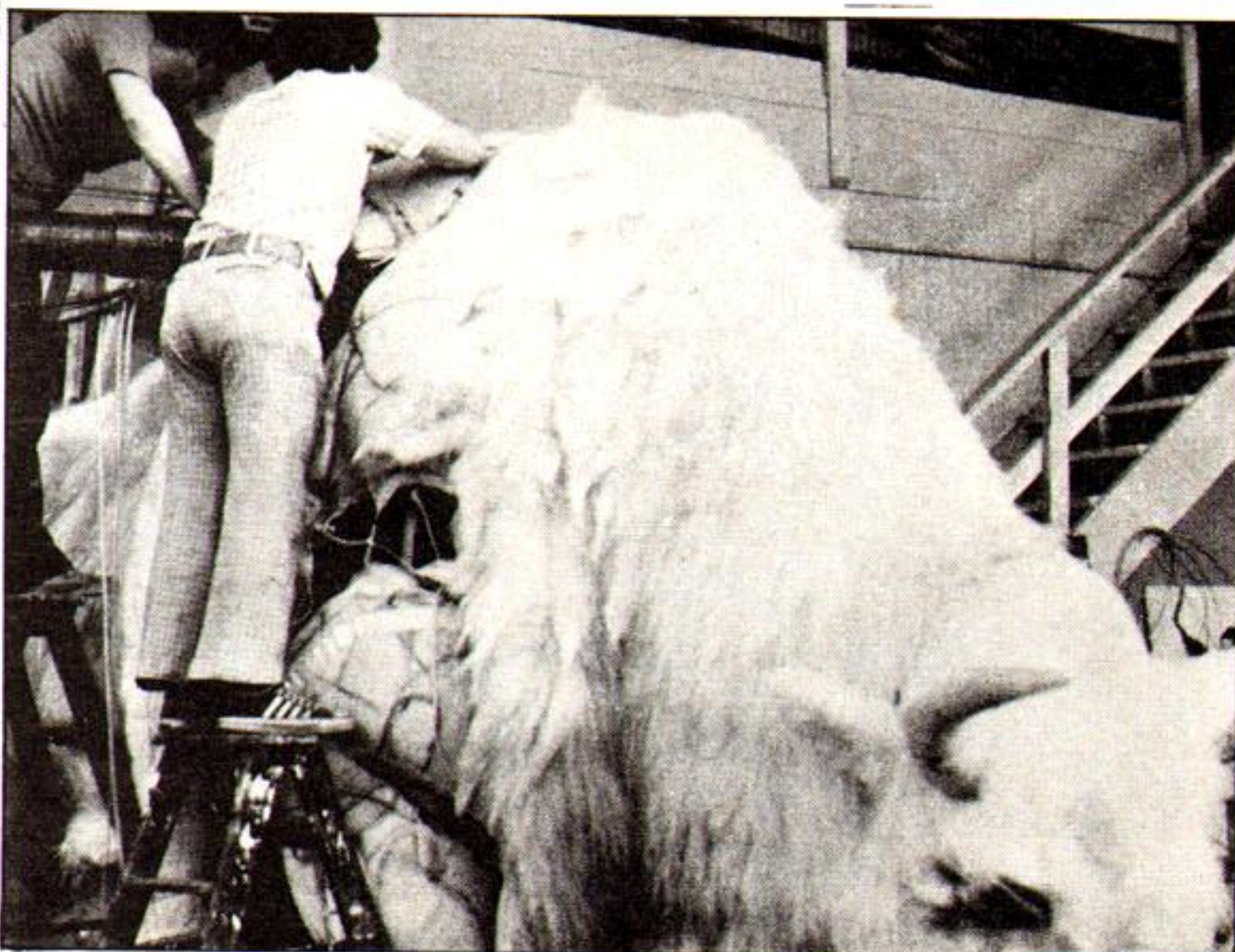
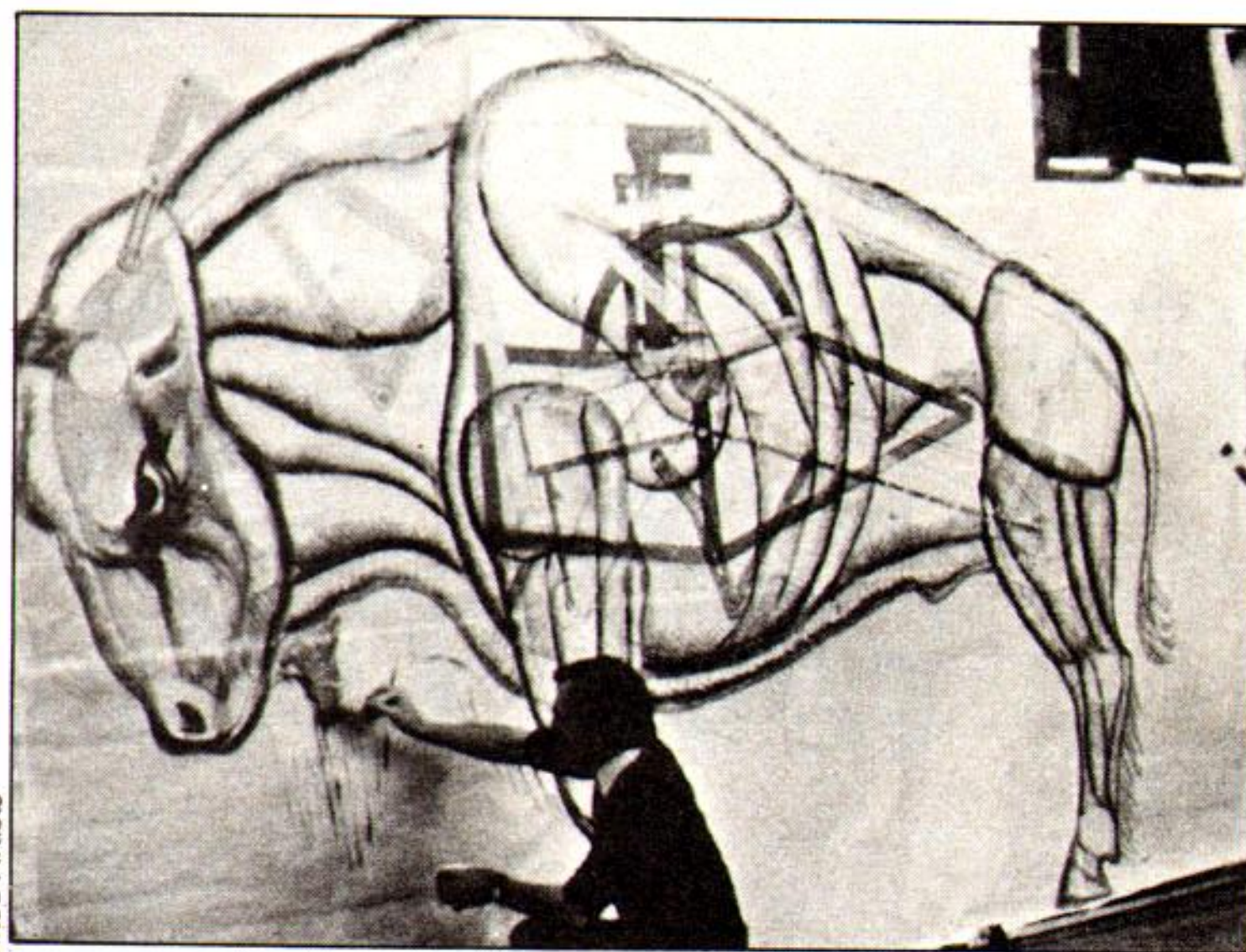


Photo: © United Artists

Secret Air Force report admits the threat is real.

UFOs May Doom Life On Earth

Read The Official U.S. Government Findings!

Ever since the first UFO sightings (shortly after the atomic bomb was dropped on Hiroshima) the government has been calling the UFOs a hoax. *Yet all the time, Air Force intelligence was working frantically to discover where the UFOs were coming from!*

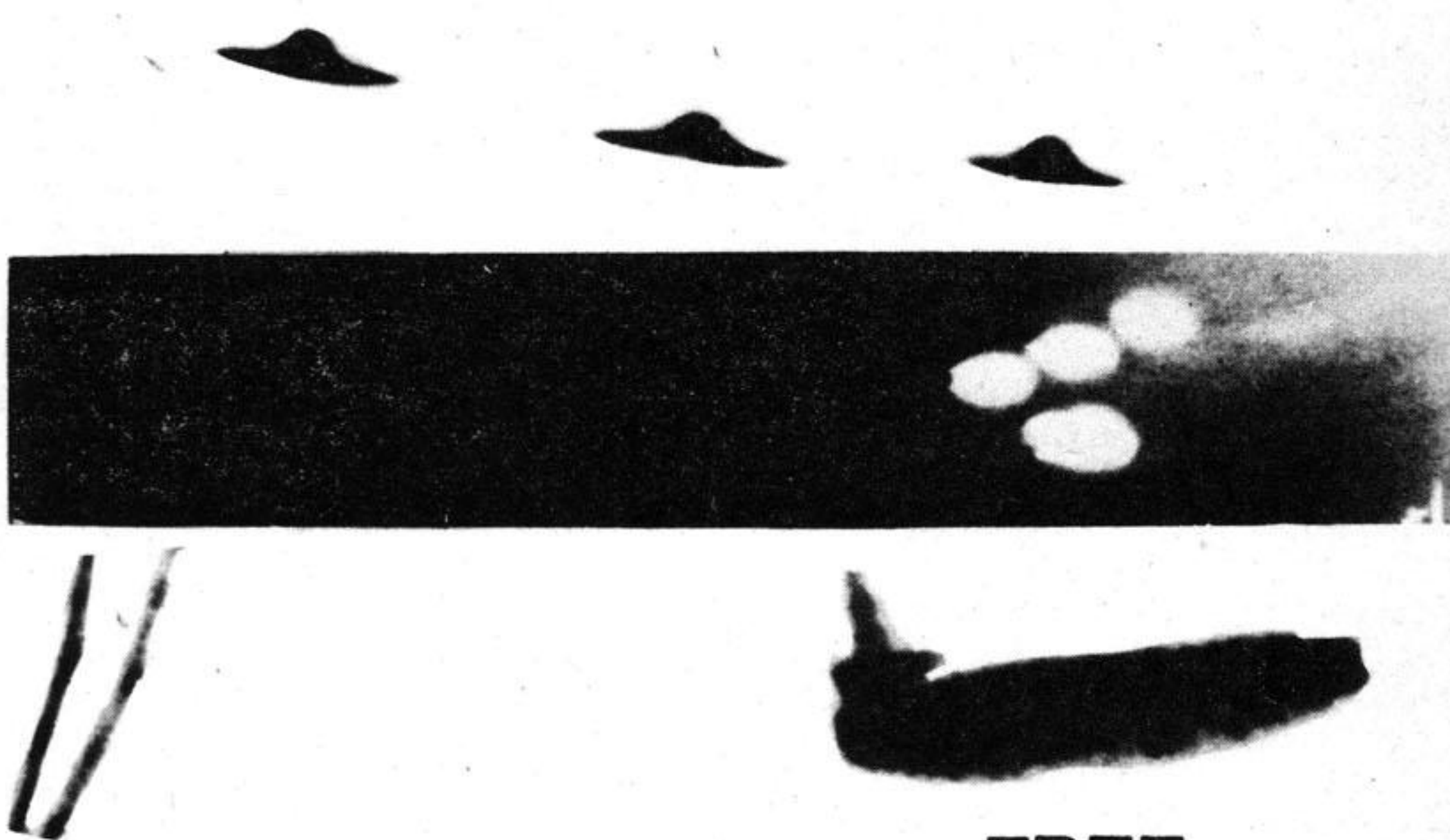
SCIENTISTS DISCOVERED THE ALARMING TRUTH AND OUR GOVERNMENT HAS HIDDEN IT FROM YOU!

PROJECT BLUE BOOK was the government's code name for the top secret, multi-million dollar investigation that had FBI, CIA, special investigators, university scientists and the RAND Corporation (a government "think tank")—all working feverishly in a national security effort to trace the origins of the UFOs. The findings shocked even the scientists themselves because who could believe all this was just coincidence—

April 12, 1960 The National Science Foundation attempts to communicate with intelligent life in outer space using its giant radio transmitter at Green Bank, West Virginia. *On the same day, a scientist reports seeing a UFO!*

YOU GET ALL THIS

Complete case listings including date, location, and type of observer for 562 UFO sightings the government was not able to explain by any known earth phenomenon • 79 photos from official U.S. Government files • photos of UFOs being tracked on radar • a UFO photographed through an observatory telescope • sketches of UFO markings made by an eye witness • sketches of the crash site of a military aircraft believed to have come too close to a UFO • 12 official U.S. Government drawings of the basic types of UFOs • 5 graphs indicating intensity of sightings for each type of UFO • Graph indicating sightings by type of UFO • RAND Corporation calculations of UFO origins • Russian calculations of UFO capabilities and power requirements • Official Air Force UFO reporting procedures • 8 UFO Incident Maps, Charts, and Graphs • Special Report USAF ad hoc Committee • Project Blue Book Briefing for Air Defense Command • The Findings of Project Sign • A Summary of Project Grudge • *And that's just the beginning . . .*



November 22, 1963 President John F. Kennedy is assassinated in Dallas, *exactly one month after observers at Cupar Fife, Scotland, report seeing a UFO!*

July 28, 1964 The day after UFOs appear over Norwich, New York, *scientists reveal that dozens of dangerous bacteria have developed a strange immunity to miracle drugs!*

PROJECT BLUE BOOK FILES NOW PROVE THAT . . .

Early in 1966 while the U.S. is building up troop strength in Vietnam, *UFO sightings increase throughout the world* • UFO sightings preceed the Detroit riots of 1967, the assassinations of Robert F. Kennedy and Dr. Martin Luther King, and the seizure of the U.S. intelligence ship *Pueblo* by North Korean communists • UFOs are sighted at the same time the Supreme Court shocks the conscience of the nation by letting down the floodgates on pornography, *yet this is only part of the total picture you'll find when you read Project Blue Book!*

READ THE SPINE-CHILLING FACTS IN THE GOVERNMENT'S OWN WORDS!

Only by reading Project Blue Book will you understand why the government kept saying PROJECT BLUE BOOK did not exist—until, after 30 years, it was finally forced to open its top secret files by relentless public demand. Read the Official U.S. Government findings for yourself and *discover why Air Force Intelligence may believe UFOs are a deadly threat to life on Earth!*

FIRST TIME AVAILABLE TO THE PUBLIC!

For the first time ever, Project Blue Book is available to the public. To obtain your copy, send just \$6.98 for the staggering 423 page report.

FREE

**WHEN YOU ORDER—YOURS
TO KEEP REGARDLESS**

1. Portfolio of 8" x 10" glossies of UFOs, all from Official U.S. Government files.
2. Brad Steiger's *Mysteries of Time and Space*. Useful book helps you understand what the UFOs are . . . and where they are coming from!

BLUE BOOK COORDINATOR,

Mail to: **STARLOG**

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

Sir: Please rush me _____ copy (ies) of Project Blue Book, the Official U.S. Government findings never before made public. I understand that the book and the portfolio of official UFO glossies and Brad Steiger's *Mysteries of Time and Space* are mine for only \$6.98 complete. I may return Project Blue Book within 30 days for my money back. The portfolio and bonus book are mine to keep regardless.

Enclosed is check or M.O. for \$_____

Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

Print Name _____

Address _____

City _____

State _____ Zip _____

WERNHER VON BRAUN

A Memorial

1912-1977

Dr. Wernher von Braun died on June 16 at the age of sixty-five. His was the lingering death of cancer. Throughout his historic career, the father of the American space effort was plagued by the lingering reputation—from World War II—as the man who developed Germany's deadly V-2 rocket.

Many others, after his initial appearance in this country after the war, distrusted the motives of a man so rapidly able to switch allegiances between such diametrically opposed masters. But now history bears out that von Braun's only true master was a dream—a dream that he dedicated his life to and one which has enriched us all. "Is it not a shame," von Braun himself said, "that people with the same star-inspired ideals had to stand on two opposite sides of the fence? Let's hope that this was the last holocaust and that henceforth rockets will be used for their ultimate destiny only—space flight!"

Count Wernher von Braun was born in Wirsitz, Germany, on March 23, 1912 to Baron Magnus von Braun who was to become the secretary of agriculture in the Weimar Republic.

His mother, Emmy, influenced her young son in more heavenly pursuits. An amateur astronomer, she gave Wernher a telescope as a confirmation present. His "star bug" was further intensified by reading a book on interplanetary rocket travel by the dean of space flight scientists, Hermann Oberth.

Already von Braun had a unique combination of imagination and intellect. Not only did he have the power to conceptualize the problem, but he also had the knowledge to solve it.

At the age of twelve Wernher built a rocket-powered wagon. Shortly thereafter he designed his first rocket which he pressurized with a bicycle pump and tried to launch from a nearby dump. Von Braun's first inspired attempt was a dismal failure.

Undaunted, at the age of twenty-one, Wernher outlined what he felt was a workable design for a Moon rocket. His parents had recognized his innate ability and keen interest and sent him to study Industrial Technology in Zurich, Switzerland. Wernher went on to attain his PhD at the University of Berlin.

By the time von Braun began work as technical director at the Liquid Fuel Rocket and Guided Missile Center at Peenemunde on the Baltic Coast, Hitler had his mind-lock on Germany. As the great war ignited across the world, twenty types of ground-to-ground guided missiles were tested.

Then, on September 8, 1944, the von Braun-produced "Vengeance Weapon Two" (commonly known as the V-2) was launched. It was 46 feet long, had more than 30,000 parts, carried over a ton of explosives and traveled at more than 3,600 miles an hour.

After the first successful test in 1942, Wernher was reported to have said, "Today the space ship was born." Unfortunately its use did not live up to his aspirations.

The V-2 was responsible for thousands of deaths, but what is rarely reported is that von Braun resigned and was jailed after Hitler took over all rocket production.

Near the end of the war, Wernher was able to cross into Bavaria with 120 other scientists and surrender to Allied Forces. Less than six months later, he was working for the United States Army as project director of Guided Missile Development at Fort Bliss, Texas, while advising on V-2



Photo: ©Walt Disney Productions

Above: Walt Disney (left) and Wernher von Braun display models used in the classic 1957 show, "Mars and Beyond."

testing at the White Sands proving ground in New Mexico. From 1950 to 1960 Dr. von Braun bounced from one Guided Missile Development post to another. A highlight of this period was his becoming an American citizen on April 14, 1955. A lowpoint was when President Dwight Eisenhower refused to allow von Braun's team of military scientists to launch a satellite into orbit long before the Russian Sputnik in 1957. He also wrote eight books during the decade. His 1953 work, "The Mars Project" provided the framework for George Pal's 1955 movie, *Conquest of Space*. Walt Disney was so impressed with von Braun's work that he presented the classic *Mars and Beyond* with Werner himself as consultant during the 1957-58 television season.

Finally Dr. von Braun was able to channel his genius into peaceful, constructive work when he was named director of the NASA George C. Marshall Space Flight Center in Huntsville, Alabama. The "Cold War" had died down and the "Space Race" caught fire. Needless to say, Wernher's achievements there were far more successful than his childhood bicycle pump experiment.

His four stage, 70-foot high Jupiter C rocket launched the Explorer I satellite. He pioneered development of the 85-foot high Mercury-Redstone rocket which took Alan Shepard Jr. to the doorstep of space on May 5, 1961. Less than five years later he designed and developed the 360 foot, three stage Saturn 5 rocket which was destined to take man to the Moon in a lunar landing program, devised by von Braun. His influence was so great that minutes after Neil Armstrong stepped onto the surface of the Moon a high ranking Apollo official was heard to say, "Do you know whose footprints those are? Wernher von Braun's." By 1970 Wernher was the deputy Associate Administrator of NASA, a member of the International Academy of Astronautics, President of the National Space Institute, recipient of the Washington Distinguished Civilian Service Award and the Smithsonian Langley Medal, honorary member, fellow and professor at dozens of other clubs, organizations, and universities.

He had been a primary creator of the Skylab project and a vice president of engineering and development at Fairchild Industries since 1972, besides finding time to write and co-author three more books.

Wernher von Braun was characterized as a perfectionist with the uncanny ability to visualize and solve problems. He was once asked what it would take to build a rocket to the Moon. To this he replied simply, "The will to do it." We at STARLOG celebrate his achievements, mourn his passing and share the hope that the will to use rockets for their "ultimate destiny" never dies. ★

AUDIORAMA

STARLOG presents the Worlds of Science Fiction on records . . . Great Fiction Writings . . . Outstanding Actors . . . Colorful Comic Characters . . . Exciting Music . . . It's all HERE in your convenient Shopping Guide to Audio Adventure.

SPOKEN WORD LP'S: SCIENCE FICTION CLASSICS



No. TC 1504 2001: A Space Odyssey \$6.98
Arthur C. Clarke, the brilliant SF author who wrote 2001 reads the final chapters of his novel. Plus—the original 2001 theme music! Excerpts from Clarke's personal diary with inside information on the making of 2001!

No. TC 1508 Isaac Asimov's Foundation \$6.98
William Shatner, *Star Trek's* Captain Kirk, reads the first part of the Hugo Award winning *Foundation Trilogy*, written by Isaac Asimov. Plus—Asimov reveals in his own words how he came to write this classic!

Ray Bradbury/The Illustrated Man \$6.98
No. TC 1479
Leonard Nimoy reads two tales of the future written by science fiction's master storyteller, Ray Bradbury. In "The Veldt" and "Marionettes, Inc." you'll learn about *dream rooms*, *illegal androids* and more!

H. G. Wells' The War of the Worlds \$6.98
No. TC 1520
The sensational Martian Invasion story that rocked the world in 1938 is now available with narration by Leonard Nimoy. Plus—the "story-behind-the-story" by Isaac Asimov.

TC 1509 Mimsy Were the Borogoves \$6.98
If you've enjoyed the wit and humor of *Alice in Wonderland* then you'll love this Henry Kuttner story about the mysterious world of "Childhood." Leonard Nimoy reads this delightful piece of fantasy. Plus—cover illustration by world-famous SF artist Frank Kelly Freas.

No. PAS-2-1030 Outer Space/Inner Mind \$7.50
Leonard Nimoy as you've never heard him before. Hear Spock log all-new *Trek* adventures . . . Listen to TV's "most logical man" sing some of Broadway's most beautiful hit tunes!

BOOK AND RECORD SETS: TV AND COMICS FAVORITES

BR 513 Star Trek/Book and Record Set \$4.98
For the first time anywhere: Two all-new *Star Trek* stories done in full-color, 12" comic book form. Plus—a long playing record that's specially designed to let you follow the story, word-for-word.

BR 512 Bat Man/Book and Record Set \$4.98
The action comes alive as you listen to two new Batman thrillers and follow the story in the giant-sized comic book. Guest Stars: Grodd, the Super-Gorilla and Sherlock Holmes!

BR 514 Superman/Book and Record Set \$4.98
Listen closely and follow along with the action-packed comic drawn by DC artist Cary Bates. Superman must meet the challenge of his life or lose his job to "The Best Cop In Kandor." Plus—the evil genius Luthor takes over the White House!



SCIENCE FICTION AND SUPER-HERO SPOKEN WORD RECORDS



The Six Million Dollar Man \$3.98
No. 8166
Four new Steve Austin adventures including the never-heard-before "Birth of The Bionic Man."

No. 8155 Batman \$3.98
The Batman swings into action in four new stories featuring his arch-foes The Riddler, The Scarecrow, and The Joker. Plus—"Challenge of the Cat-woman!"

No. 8156 Superman \$3.98
Get ready for action as The Man of Steel tackles "Alien Creatures," and the "Mystery of the Mad Minnows," plus two more all-new stories.

No. 8158 Star Trek \$3.98
Follow Kirk, Spock and the rest of the *Enterprise* crew as they meet the new challenges of "The Crier in Emptiness," "Passage to Moauv," and "In Vino Veritas."

No. 8167 Batman \$3.98
Stalk the shadows with the Batman and Robin on the trail of four new mysteries, including "Robin Meets Man-Bat" and "Gorilla City."

No. 8168 Star Trek \$3.98
Four new adventures into the unknown written by famous *Star Trek* author Alan Dean Foster, including "The Time Stealer," and "A Mirror For Futility."

The Six Million Dollar Man \$3.98
No. 8186 Volume 2
Be there as TV's most dynamic hero takes on "The Haiti Connection" and "The Loch Ness Syndrome." Plus—two more all-new adventures!

No. 8179 Space: 1999 \$3.98
Join the crew of Moonbase Alpha in four classic, action-filled space fantasies, including "End of Eternity" and "Dragon's Domain."

No. 8165 Wonder Woman \$3.98
Join the most amazing super-heroine of all time as she rockets into four new action-adventures, including "The Amazons From Space" and "Wonder Woman Versus the War-God."

Themes from Hit TV Shows \$3.98
No. 8185
Listen to the hit theme songs of your favorite TV shows, including "Welcome Back, Kotter," "S.W.A.T.," "Happy Days," "Kojak," plus lots more!

No. 8162 Space: 1999 \$3.98
Three exciting space adventures based on the first-season favorites "Breakaway," "Death's Other Dominion," and "Mission of the Darrians."

COMIC BOOK AND 45RPM RECORD SETS

The Amazing Spider-Man \$1.49
PR-10
Spider-Man must fight J. Jonah Jameson to save the life of his son in "The Mark Of The Man Wolf."

The Incredible Hulk \$1.49
PR-11
The Hulk must overcome the deadly power of The Rhino and The Abomination in "The Incredible Hulk At Bay!"

Planet of the Apes \$1.49
PR-18
The complete story of Mankind's fall from power is presented here in the first of the famous *Apes* series.

Escape From the Planet of the Apes \$1.49
PR-19
The second *Apes* saga recounts Zira's and Cornelius' desperate fight to save their baby, Caesar, who is destined to lead the Apes in revolt.

Beneath the Planet of the Apes \$1.49
PR-20
The eerie third part of the *Apes* story tells how Taylor and Nova discover the mutated remnants of the human race.

The Amazing Spider-Man \$1.49
PR-24
Spider-Man must win a desperate, life-and-death struggle to save himself and the entire planet from the "Invasion Of The Dragon Men."

Star Trek \$1.49
PR-25
An innocent looking pet "Waul" almost succeeds in destroying the entire *Enterprise* crew in the new, off-beat saga "Passage to Moauv."

Star Trek \$1.49
PR-26
On a charting mission in a little-known region of space, the *Enterprise* encounters a new life form whose messages cause chaos in "The Crier In Emptiness."

Batman \$1.49
PR-27
Batman and Robin must fight the odds to beat the Joker in their new adventure "Stacked Cards."

Space: 1999 \$1.49
PR-29
Re-live the thrills of the first, classic *Space: 1999* episode, as the Moon is blasted out of its orbit in "Breakaway."

Space: 1999 \$1.49
PR-32
Experience the shock of the most unusual *Space* story ever, as Moonbase Alpha's personnel discover the Earth of antiquity in "Return to the Beginning."

Battle for the Planet of the Apes \$1.49
PR-21
The last of the *Apes* series reveals how Caesar fought for and won new freedom for all of the inhabitants of the planet Earth.

Send to: STARLOG AUDIORAMA

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

Please rush me the following records (write quantity in front of each item you are ordering)

___ No. _____ ___ No. _____
___ No. _____ ___ No. _____
___ No. _____ ___ No. _____
___ No. _____ ___ No. _____

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

POSTAGE and PACKING COSTS—
Add 75¢ for first record ordered . . . additional records, add 35¢ each.

Don't want to cut this page? Write on a separate piece of paper.

Enclose cash, check or money order (made out to STARLOG) and be sure to include postage and handling fees.

Enclosed: \$ _____

SUPERMAN FILM TAKES FLIGHT

Marlon Brando, sporting a stark white wig and wearing a futuristic suit, sat quietly between takes on a busy soundstage near London. "What we have to do is preserve the myth of Superman," he said. "This film is a Valentine." The film on Brando's mind is, of course, *Superman*; Alexander Salkind's \$25,000,000 widescreen homage to comic bookdom's immortal *Man Of Steel*. Currently in production, the movie stars Marlon Brando as Jor-El, Kryptonian father of Superman; Susannah York as Lara, Jor-El's wife; Gene Hackman as arch-villain Lex Luthor; Margot Kidder as inquisitive reporter Lois Lane; Terrance Stamp as Phantom Zone criminal General Zod; and Christopher Reeve as Clark Kent/Superman. The titanic science-fiction adventure is set to be released next summer to coincide with Superman's fortieth anniversary—thus becoming not only a Valentine but a birthday gift as well.

From the film's conception, both the Salkind organization and Warner Brothers have attempted to shroud the actual plot of the film in total secrecy, both to protect the special-effects wizards hard at work on the stages in England and to play down the fact that there are TWO Superman epics being shot simultaneously. The first debuts next year, the second shows up during the summer of '79. In spite of the intense security, sources close to the production assure the legions of Superman fans that their wholesome hero will get a chance to strut his superhuman stuff on the screen via some impressive opticals.

Beginning with the destruction of Krypton and the launching of the rocket containing the soon-to-be-invulnerable citizen of Earth, *Superman* details the discovery of the foundling by Jonathan Kent (Glenn Ford) and his wife, Martha. From there on in, the film traces the superhero's journey into manhood, encompassing such comic book staples as The Fortress of Solitude, The Phantom Zone and The Daily Planet before culminating in Superman's titanic battle to save the earth from the clutches of villains Luthor, Zod and Non.

Much to the relief of comic book purists, Superman's super powers are represented accurately on the screen. When he's not frying omelettes for lovely Lois Lane with his x-ray vision, the man from Krypton repairs the Golden Gate Bridge, holds back a leaky Boulder Dam, sprints through fire, flies across the globe, smothers a nuclear explosion in

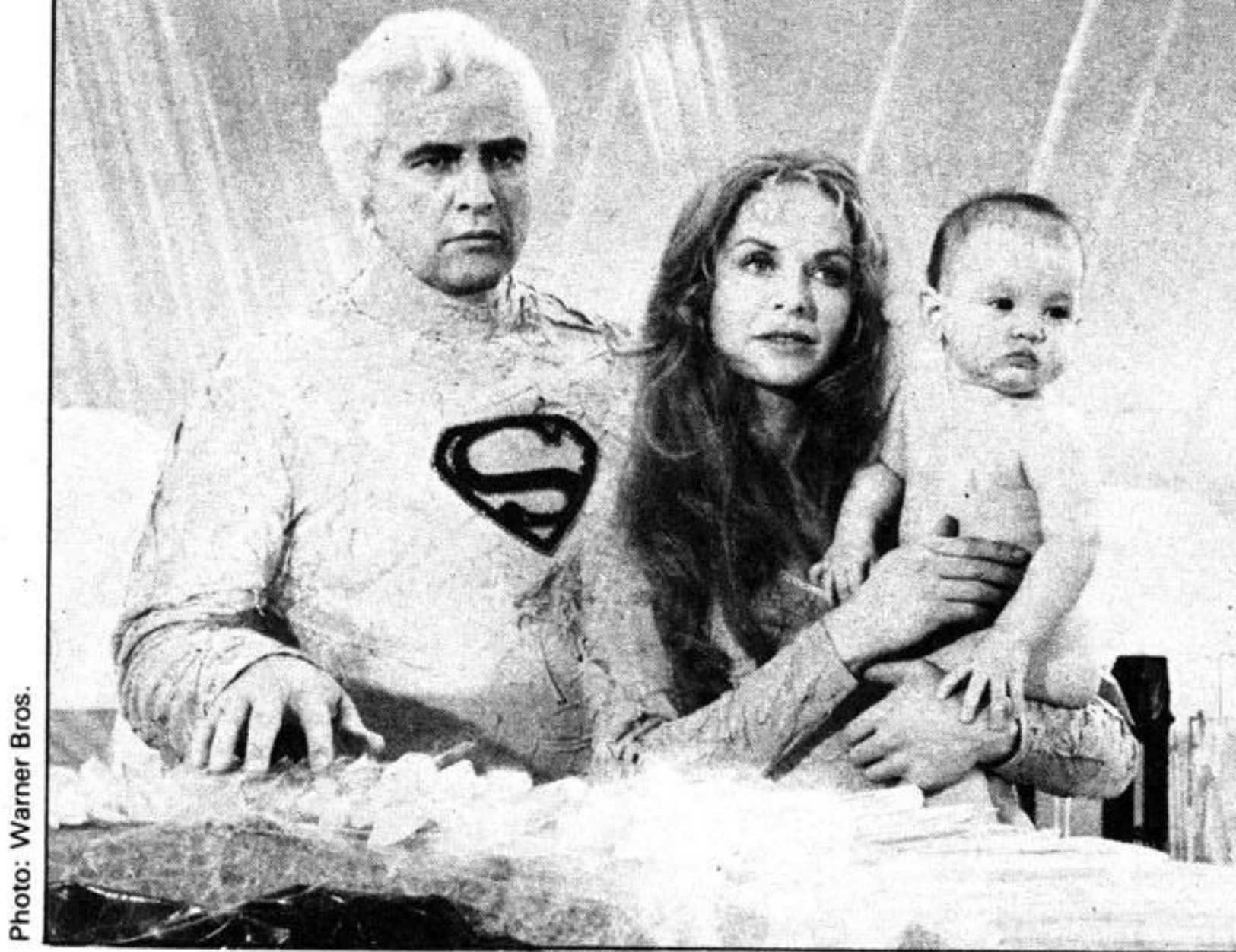


Photo: Warner Bros.

Marlon Brando, Susannah York, and future Superman.

Southern California and, in a down-to-Earth scene, rescues a cat from a tree.

Interviewed recently in the *New York Times*, special-effects overseer John Barry commented: "This has, by far, the most ambitious special effects of any movie yet made. There will be an earthquake and Superman will hold up the Freeways. And the super-villains will erase the heads on Mount Rushmore and carve on their own heads. We have a model of the real thing and we explode it off. And by a model, I don't mean something tiny . . . the heads are six feet tall!"

Star Christopher Reeve appreciates the special effects-laden swashbuckling involved but sees fit to explain the film as being something MORE than just a comic book brought to life. "Who cares about some guy in blue tights flying around?" he stated recently. "This story is about someone coming from far away, alone, with a purpose. What makes him a hero is how he uses his super powers. It's about believing rather than being cynical."

Director Richard Donner is one man who is confident that *Superman* onscreen will be just as powerful as DC's immortal offscreen creation. "We're playing it straight. It's bigger than life, so we're trying to keep it real. It's a picture made for adults that children will go to see This picture is the biggest Erector Set given to the biggest kid in the world!"



Photo: N.Y. Daily News

NEWS BUILDING DOUBLES AS DAILY PLANET

The home of New York's Daily News—the News Building in Manhattan—became the home of Metropolis' Daily Planet for two weeks this past July. The *Superman* crew was there to do some location shooting, having decided that the News Building was better (and more authentic) than a set. One scene calls for Lois Lane to throw herself out of her Daily Planet office window! She does it in an effort to force Clark Kent to abandon his secret identity and swoop down to her rescue. Unfortunately for Lois, Mario Puzo's script has Kent/Superman one step ahead of the headstrong reporter. He simply uses his "X-ray Vision" and "Super-Breath" to guide Lois onto the relative safety of an outstretched canopy. From there she bounces onto a fruit vendor's cart. The production's prop man, Bob Wilson, said, "We got \$400 worth of watermelons and bananas and grapes and cherries." The accompanying picture shows Margot Kidder's (Lois Lane's) stunt woman, Ellen Bry, in the middle of the daring leap. (Note camera platform, canopy and waiting fruit stand—which was constructed of plywood and cushioned with layers of foam rubber.)

IMPORTANT ADVANCE ANNOUNCEMENT FOR FANS OF

SPACE: 1999

At last, after two years of production work, here is the definitive guide to information from "Space: 1999," the OFFICIAL MOONBASE ALPHA TECHNICAL NOTEBOOK.

The NOTEBOOK is a handsome, silk-screened, vinyl-covered, loose-leaf binder (with removable pages) that includes data sections on uniforms, personnel, Eagle transporters, equipment, a complete guide to the TV episodes and major events of each program, production information . . . plus photos, blueprints and diagrams of everything you always wanted to know . . . including Moonbase Alpha itself.

Compiled under the supervision of the STARLOG editorial staff, the OFFICIAL MOONBASE ALPHA TECHNICAL NOTEBOOK is the one and only such publication authorized by Gerry Anderson Productions and A.T.V. and includes information, photos and diagrams never seen before!

The NOTEBOOK will be available for shipping to customers on October 17 (the same day STARLOG NO. 10 is officially on-sale), but if you send this Advance Reservation Form BEFORE OCTOBER 1st, you will get a 10% (\$1.00) DISCOUNT.

STORES AND DEALERS: Write for wholesale information.

OFFICIAL MOONBASE ALPHA TECHNICAL NOTEBOOK

\$1

Advance Reservation Form
One Dollar Discount per Notebook
ONLY IF YOUR ORDER IS POSTMARKED
BEFORE OCTOBER 1, 1977 (after that date,
full price applies).

\$1

Send to:
STARLOG Magazine
Alpha Tech Notebook
475 Park Ave. South—8th floor
New York, NY 10016

Please reserve _____ copies
of the OFFICIAL MOONBASE
ALPHA TECHNICAL NOTEBOOK,
to be shipped on October
17th. Enclosed \$ _____
which includes the Advance
Discount Price of \$8.95 each,
plus 80c each for postage &
handling.

name _____

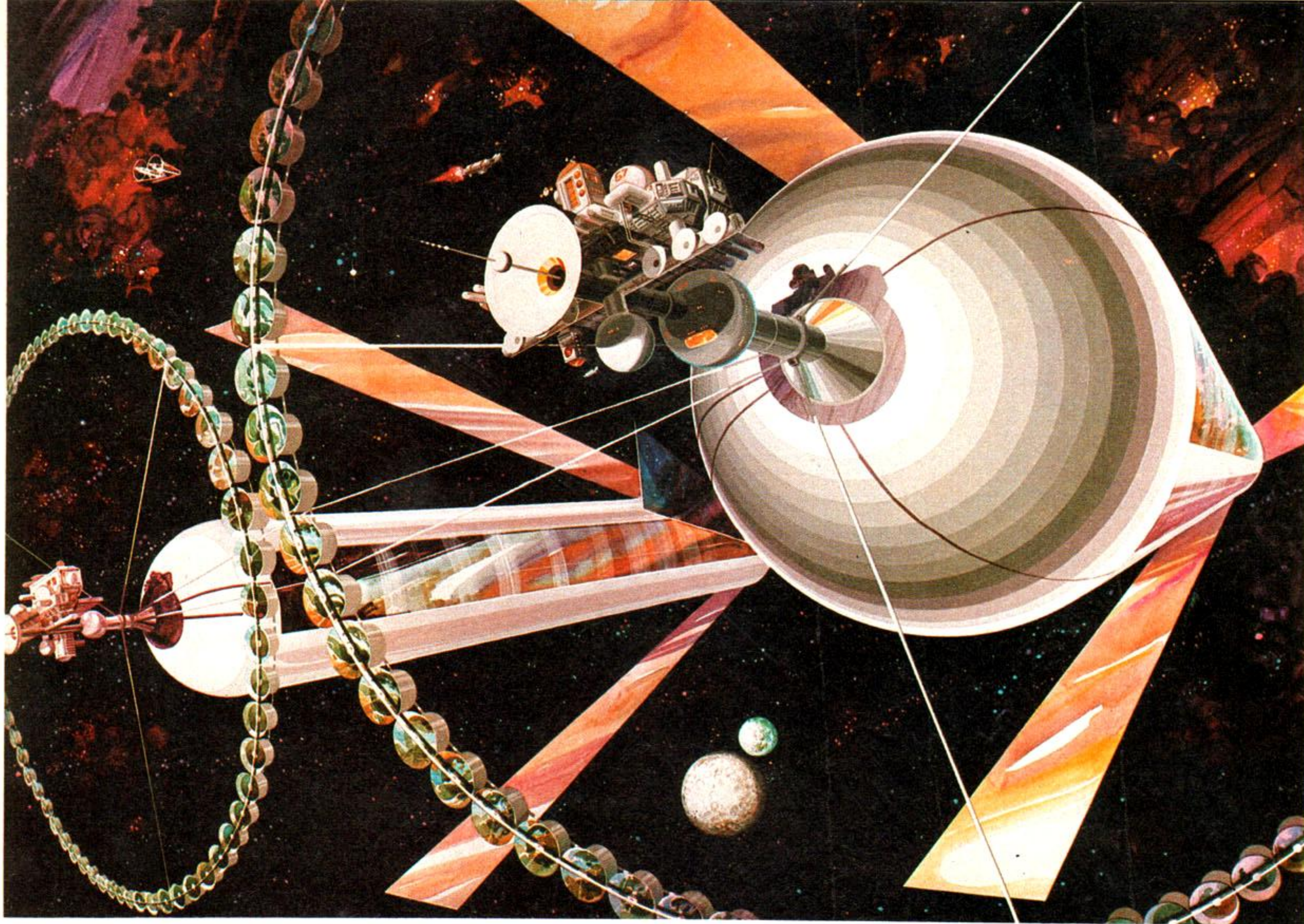
address _____

city _____

state _____ zip _____

Regular price: **\$9.95**
Less Advance
Discount: **1.00**
Before Oct. 1st **\$8.95 each**
(plus postage)





NASA STUDY ON SPACE SETTLEMENTS

In an effort to publicize their grandest (and as yet unfunded) scheme, NASA has published *Space Settlements—A Design Study*. This 185-page, beautifully illustrated book printed on glossy, heavy-stock paper, is available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 for \$5.00. The stock number for ordering is 033-000-00669-1. The report grew out of a ten-week program in systems design at Stanford University and NASA's Ames Research Center. Gerard O'Neill, whose recent book *The High Frontier* first brought the feasibility of orbiting habitats to the public's attention, acted as technical director for the study. The group's conclusions are as mind-boggling as the concepts discussed: it is entirely feasible to house this planet's total population in sophisticated space habitats in Earth-orbit by the turn of the 21st century. This can be achieved using currently existing technology and hardware. Their findings

about the availability of raw production materials in space are no less spectacular: A thorough examination of the problem suggests that the Moon and the Asteroid Belt between Mars and Jupiter can be mined for ores in sufficient quantities as to eliminate the need for costly shipments from the Earth. The habitat pictured here is 19 miles long and 4 miles in diameter. The materials used for its construction would be mined and manufactured in space using solar power. The interior could be landscaped to resemble the Rocky Mountains, the plains of South Dakota or the timber forests of Oregon, depending on how the builders plan it to be. A space colony of this size could support a population of two hundred thousand to several million depending on the design. In this, the largest of the four colonies proposed by Dr. O'Neill, Earth-like gravity would be produced by the centrifugal force of rotation of the large cylinder around its axis every 114 seconds. Sunlight coming through the glass "windows" would be controlled by mirrors outside, so that the days, nights and seasons would result.

NEWS OF CLOSE ENCOUNTERS?

News reports on *Close Encounters of the Third Kind*—Steven Spielberg's science fiction/fact/speculation extravaganza scheduled for release this coming Christmas—are almost unavoidably comical. Take for example an early "scoop" on the production in that same publication that cracked the Watergate story, *The Washington Post*. This report, published in the summer of 1976, tells all: how the movie begins, how the plot thickens, practically how the movie ends—plus what it was like to watch the shooting of the picture on the closed set in Mobile, Alabama, last year. "The *Washington Post* tried everything to get onto our set," says Steven Spielberg in a recent interview in *Sight and Sound* magazine. "Their reporter, who likened himself

to Bob Woodward, decided that the best way to break our security was to interview some of the extras at night in bars, when they're loose and fancyfree, and then write his story in the first person, as though he had been there reporting the whole thing himself. It was printed, and it was the most erroneous, far-fetched encounter of the fifth kind I had ever read." More often, reports on *Close Encounters of the Third Kind* are far less brazen than *The Washington Post's*, and just a little off-key—echoing the gentle uncertainty felt by most of us when we venture to speak of a production shrouded in secrecy. An item in *Cue* magazine, for example, states that Dr. J. Allen Hyneck, an investigator of UFO phenomena and the former associate director of the Smithsonian Astrophysical Observatory at Harvard, "recently served as the technical advisor for the

**Limited Collector's Edition
First Time Offered**

WILLIAM SHATNER — "LIVE"



A thrilling 2-record album. The story of science fiction from the beginning of man and exclusive never-before-told "inside" stories of the Star Trek years.

Recorded "live" on a record-breaking cross-country tour.

**INCLUDES EXCLUSIVE
PHOTOS/AUTOGRAPHED
COLOR POSTER**

Send check or money order to:

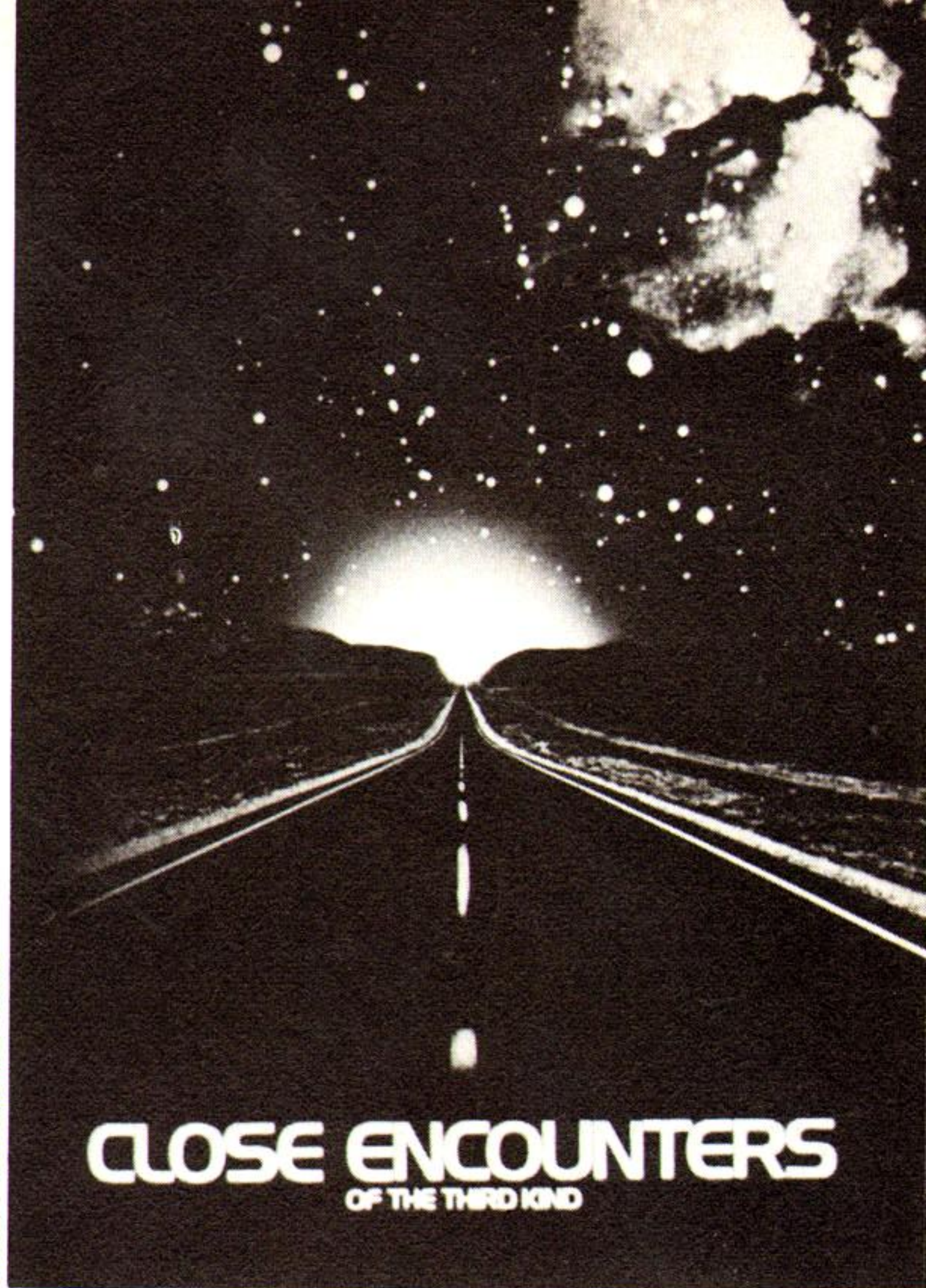
LEMLI MUSIC

**P.O. Box 1710, Hollywood, CA 90028
\$8.50 (postage and handling included)
(Calif. residents add 6% tax)**

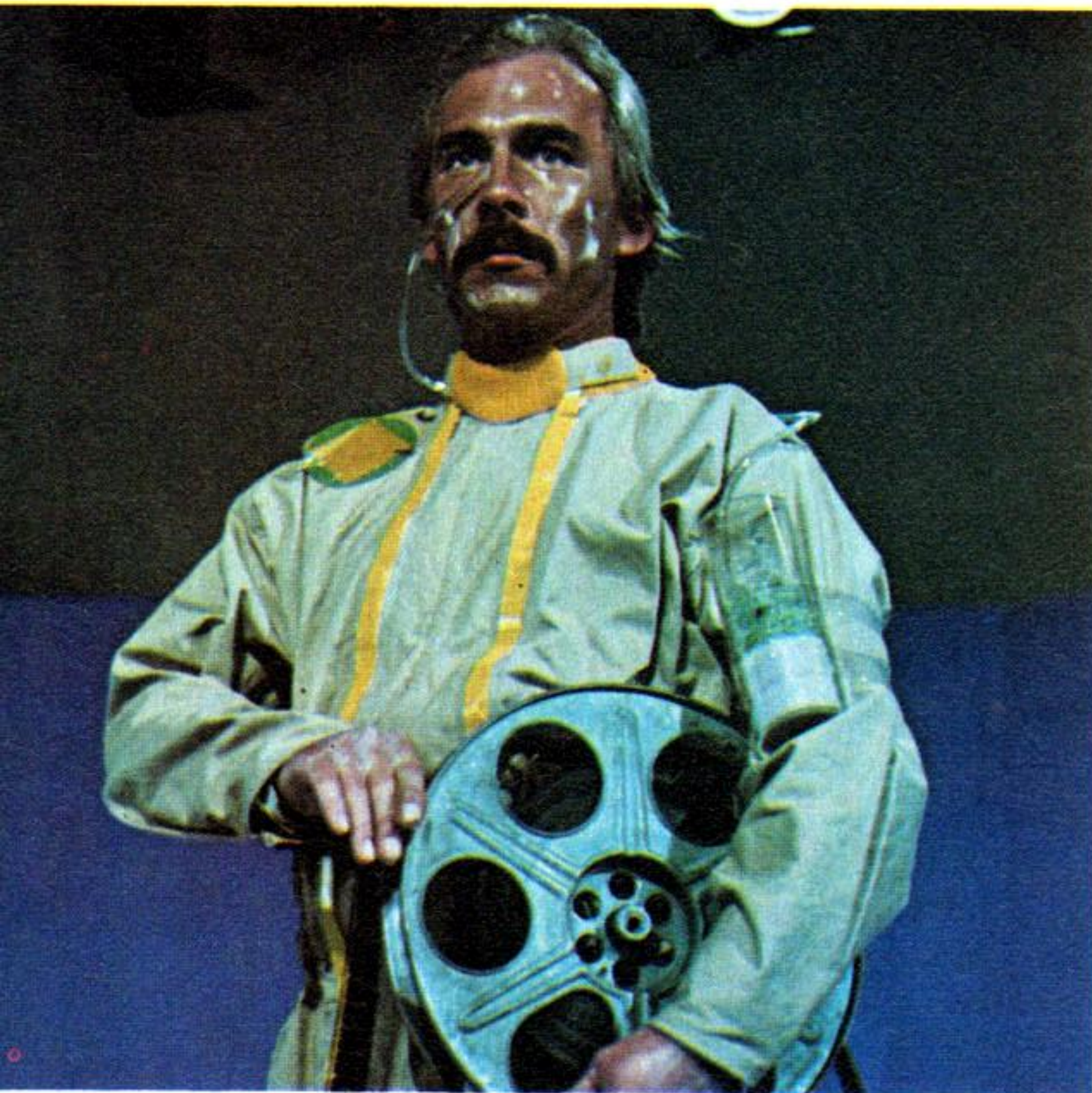
**Not available in record stores
allow six weeks for delivery**

soon-to-be-released Columbia picture, *Close Encounters of a Third Kind*." That's all right. Just the other day, a serious movie fan was overheard asking: "Hey, what's happening with that Spielberg movie, you know, *Third Encounters of the Close Kind*?" And then there are stories from those who have served on the film crew and who know a whole lot more about the movie than we do. These reports are almost hilariously vague. *Film Heritage* magazine recently interviewed Vilmos Zsigmond, who photographed the movie, and who speaks at length in the interview about some of the other films he has photographed (*McCabe and Mrs. Miller*, *Deliverance*, *Cinderella Liberty*, *Obsession*, and Spielberg's *The Sugarland Express*) until he is asked to name the most difficult filming sequence he has ever done. His answer: "The final scene of *Close Encounters* that was shot in Alabama." Asked why: "Because we had the biggest set of all times to light. The site was so big that when I turned one brute on it was like lighting a match. I had to turn four or five brutes on together to make a noticeable change on the set." Asked whether this problem was finally solved, Zsigmond delivers the following intriguing statement: "Oh, I think we finally conquered it. It was very, very difficult not only because of the hugeness of the set but also because we were dealing with something we had to believe in. We didn't want to go into a science-fiction treatment where anything goes. We had to handle it like it can really happen and if you see the movie you would believe in *them*. So we had to deal with the fantasy basically, but at the same time it had to be real." No explanation is given of what he means by "them."

Photos: © 1977 Columbia Pictures



CLOSE ENCOUNTERS OF THE THIRD KIND



Robert Ewing: "Explorer #496." He's found a reel of "still photographs that are all the same."

REQUIEM FOR A PLANET

Explorers have landed on a distant planet. They have found the remains of a civilization that once had thrived and reached a high level of technological achievement. What went wrong? In a series of regularly scheduled "live" telecasts by subspace signal, the explorers keep those at home abreast of the discoveries they make as they make them. This is the premise and format of a new half-hour science-fiction series, *Requiem for a Planet*, which its producer, William Braden, calls "a sort-of cross between *60 Minutes* and *Star Trek*." The grim but engrossing themes (politics, religion, wealth, technology, energy, health, crime, pollution—as they relate to the death of a planet) offer a platform for social investigation; touches of plot and humor add to the entertainment. In each episode there is a guest "expert" who makes the crucial report; these include Adam West, Leon Ames, Marie Windsor, Jonathan Harris, and Jim Davis. The only regularly recurring character is the "studio commentator"—played by Cesare Danove. Executive producers: Joseph R. Laird, Jr. and Kenneth Fisher. Writer and associate producer: Gary Sherman. Director: Robert Franchini. If the series has not yet been scheduled for showing in your area, contact the program director of your local independent stations and have them contact Kenneth Joy at Dunatai Corp., P.O. Box 714, Van Nuys, CA 91408.

STAR WARS "MY FIRST CHILDHOOD" SAYS CARRIE

When *Star Wars* exploded on the scene May 25, it brought stardom to three relative unknowns: Mark Hamill, Harrison Ford, and Carrie Fisher. Carrie Fisher has been seen as a bold, outspoken young woman in both of her

screen roles—the spunky Princess Leia Organa in *Star Wars* and the seductive daughter of Lee Grant in *Shampoo*. But when she appeared at Mann's Twin South Theatre in Hicksville, Long Island, to tape a radio show on May 27, the real Carrie Fisher seemed to be the exact opposite of what anyone expected. The beautiful, 20-year-old actress looked more than a little nervous and shy. She later confessed that it was the first time she had ever been interviewed on a radio show. The daughter of Debbie

*You asked for it...
well, here it is!*

The STARLOG Photo Guidebook to **Movie and Television SPACESHIPS**

The Most Incredible Reference Book Ever Assembled!

Over 100 Rare, Never-Seen-Before Spaceship Photos!

**High-Gloss Paper . . . 8¼" x 11" size
. . . FULL-COLOR Throughout!**

Factual Data on Every Show . . . Each Craft Design

Includes the ships from "Star Trek," "Space: 1999,"
"2001," the George Pal classics, Japanese SF,
old TV shows, "unknown" films . . . & many more!

A Photo Treasury You'll Save and Enjoy for Years!

A Fantastic Collector's Item — A Wonderful Gift!

**Not Available on Newsstands . . . Sold Only Through
This Magazine and in Certain Quality Bookstores**

This is the First Edition of a NEW series of quality Photo Guidebooks,
Published by STARLOG, "the magazine of the future." Every copy
guaranteed perfect.

ORDER YOUR COPIES TODAY!!!

Send to: **STARLOG Magazine
Spaceships Guidebook**

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

Please rush me _____ copy(ies) of
SPACESHIPS at \$2.95 each, plus 65c
postage & handling for every copy. I
understand that STARLOG guaran-
tees I will be thrilled with this rare
and spectacular photo collection!
Enclosed: \$_____ in check or
money order (made payable to
STARLOG) or include cash.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

**Note: If you don't want to cut up this magazine, just send your name and
address to STARLOG (above), include your payment, and mark the
number of copies you want in a circle. This order form is not necessary!**

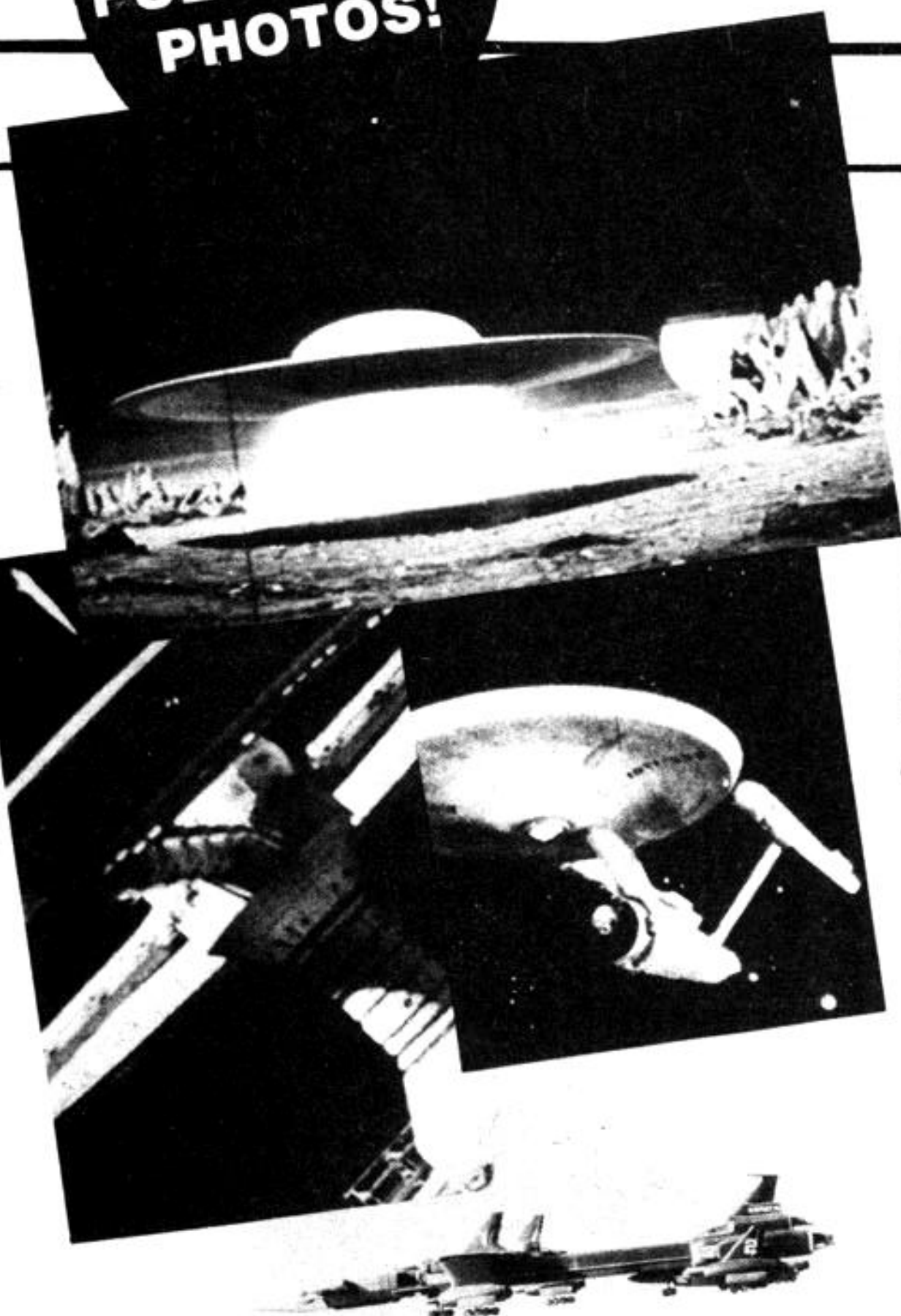
(Bookstores and dealers
please inquire for wholesale prices.)

**ONLY
\$2.95**

**RARE
FULL-COLOR
PHOTOS!**

STARLOG photo guidebook

SPACESHIPS





Armed with a copy of STARLOG No. 7, the beautiful Princess Leia, alias Carrie Fisher, poses before the autographed poster.

Reynolds and Eddie Fisher, Carrie made her acting debut at the age of 13 on stage with her mother during a summer vacation. She continued until she was 17, when she made up her mind to drop out of high school and take up acting as a full-time career. Carrie spent a full year with the Broadway revival of *Irene* before she made her debut in *Shampoo*, for which *Photoplay* nominated her "Newcomer of the Year." Carrie was "hired through the mail" for the role of the Princess in *Star Wars*. George Lucas was in London at the time they held the auditions in Los Angeles, so all the tests had to be sent to him for approval. She entered the production long after it had begun. Location work had already been completed in Tunisia and Central America, and Carrie did not enter the production until after they had returned to the EMI studio centre. She spent three months during the summer of 1976 shooting the picture, four days of which were spent in the partially water-filled set of a trash-masher aboard the *Death Star* battle station. To Carrie, *Star Wars* was her "first childhood," as it seemed to the others involved with the film. It made her "feel like a kid" to play a princess in the mythical world where knights carried light-sabres and a hero's best friend may be his 'droid. Carrie saw *Star Wars* as "proof that they do make movies like they used to."

HOBBIT FOLLOWS BIONICS ON NBC

NBC's fall TV season will get off to an early start Saturday, September 17, when the network will unveil a special two-hour, made-for-TV movie episode of their newest acquisition: *The Bionic Woman*. The *Bionic* series itself will begin weekly airings the following Saturday in its newfound 8-to-9 slot. Also in the offing will be a ninety-minute Rankin-Bass production of *The Hobbit*. Based upon the classic Tolkien tale, the fully animated ninety-minute cartoon will feature thirteen original songs penned especially for the film. The title tune, "The Greatest

Adventure," is performed by folk mainstay Glen Yarborough. Supplying the voices for Tolkien's cast of characters will be John Huston as Gandalf, Orson Bean as Bilbo, Otto Preminger as the Elf King, Cyril Ritchard as Elrond, Hans Conried as Thorin, Brother Theodore as Gollum and Richard Boone as the all powerful, fire-breathing dragon. Rankin-Bass, by the way, are the people who've brought to TV the stop-motion animated Christmas escapades of Rudolph and Frosty, the Easter antics of Peter Cottontail and the lost world melodramatics of last season's "The Last Dinosaur." The all-new *Hobbit* is scheduled for a November showing.

AUSTRALIAN SF

Phoenix 5 is a new science-fiction series from Australia that might make it to our shores during the 1977-8 television season. Brimming with special effects and outer space settings, the program concerns itself with *Phoenix 5*, the newest and most sophisticated intergalactic spaceship in the Earth Space Control Fleet. Commanded by Captain Roke (Mike Dorsey), the crew includes Ensign Adam Hargreaves (Damien Parker), female cadet Tina Kulbrick (Patsy Trench), and a Computeroid (robot) called "Karl" (Stuart Leslie). The chief villain in this show is known as Zodian (Redmond Phillips)—a blue-green humanoid from another planet, who is determined to conquer the universe. Aided by his twin computers, "Alpha" and "Zeta," he engages in a 26-episode battle with Earth Space Control, and, primarily, the crew of the *Phoenix 5*. In the first story, "Zone of Danger," the *Phoenix 5* embarks on its first mission: to eliminate Zodian's base on the planet Zebula 9. Suddenly, the infamous world-destroyer escapes from prison and commandeers the new spaceship. With Tina and Karl on board, Zodian heads for Zebula 9 and prepares to continue his war against the galaxy. This is only the beginning of the excitement in store for viewers of *Phoenix 5*. In "Two Heads Are Better Than One," the master villain creates a massive forcefield to destroy entire worlds. "Stowaway" deals with a "Chameleon Man" that inhabits Ensign Hargreaves' body, and has to be exorcised. The "Human Relics" are astronauts from the 20th century who were placed in suspended animation, and whom Zodian gains control over. "A Sound in Space" deals with a



Tina—at the navigation panel aboard the *Phoenix 5*.

metallic being that falls in love with Karl the Computeroid (humorous plots are not unknown to this series, it seems). Tina and Hargreaves are mentally regressed by an alien plant in "Back to Childhood," and in "Two Into One Won't Go," Zodian manages to control Captain Roke.

(Continued from page 5)

SPOCK'S NAME

... In your August letters (STARLOG No.7), Gentry Schmicker of Vero Beach, Florida, wrote to ask about Mr. Spock's full name. You answered that none of the *Star Trek* writers ever devised an acceptable name beyond the one we all know and love.

This is incorrect. Jacqueline Lichtenberg devised, with the approval of Gene Roddenberry and D.C. Fontana, a clan name for Spock's family; while not quite a surname, it does denote his heritage. It is: Xtmpros-qzntwlf.

Cheree Cargill
STW Library Computer DC Gen'l
Star Trek Welcomittee
c/o Mary Louise Dodge
93 Vosper Street
Saranac, Michigan 48881

Fascinating...

ODYSSEY vs. WARS

... After reading many articles on the movie in magazines and newspapers, and hearing about it on the news, I've noticed that *Star Wars* is continuously being compared to *2001: A Space Odyssey*. I've heard things like: "2001, move over!"—and the most common of all: "2001 has to be better because it has a superior plot." That last statement really bugs me... *2001* has a mind stunning plot that makes you think about what is wrong with mankind. *Star Wars* has a very simple plot with a lot of action and is very easy to follow. No real redeeming social value, just plain fun. A space opera. When you come down to comparing these two, you can't... How can you compare an excellent plot with a major theme to a fun, active movie plot?

Todd Cassel
Dover, New Jersey

(Continued on page 23)

NEWSSTAND REPORT:

You can help us improve the distribution of STARLOG Magazine in your local area by sending us the name and address of any newsstand or bookstore which *should* be carrying STARLOG but *isn't*. Please feel free to list several locations (especially those near colleges and those that cater to science fiction fans), and send this information on a separate piece of paper if you don't want to cut up this issue. Thank you for helping STARLOG live and grow!

STARLOG Newsstand Report

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

Name of Store

Street Address

City

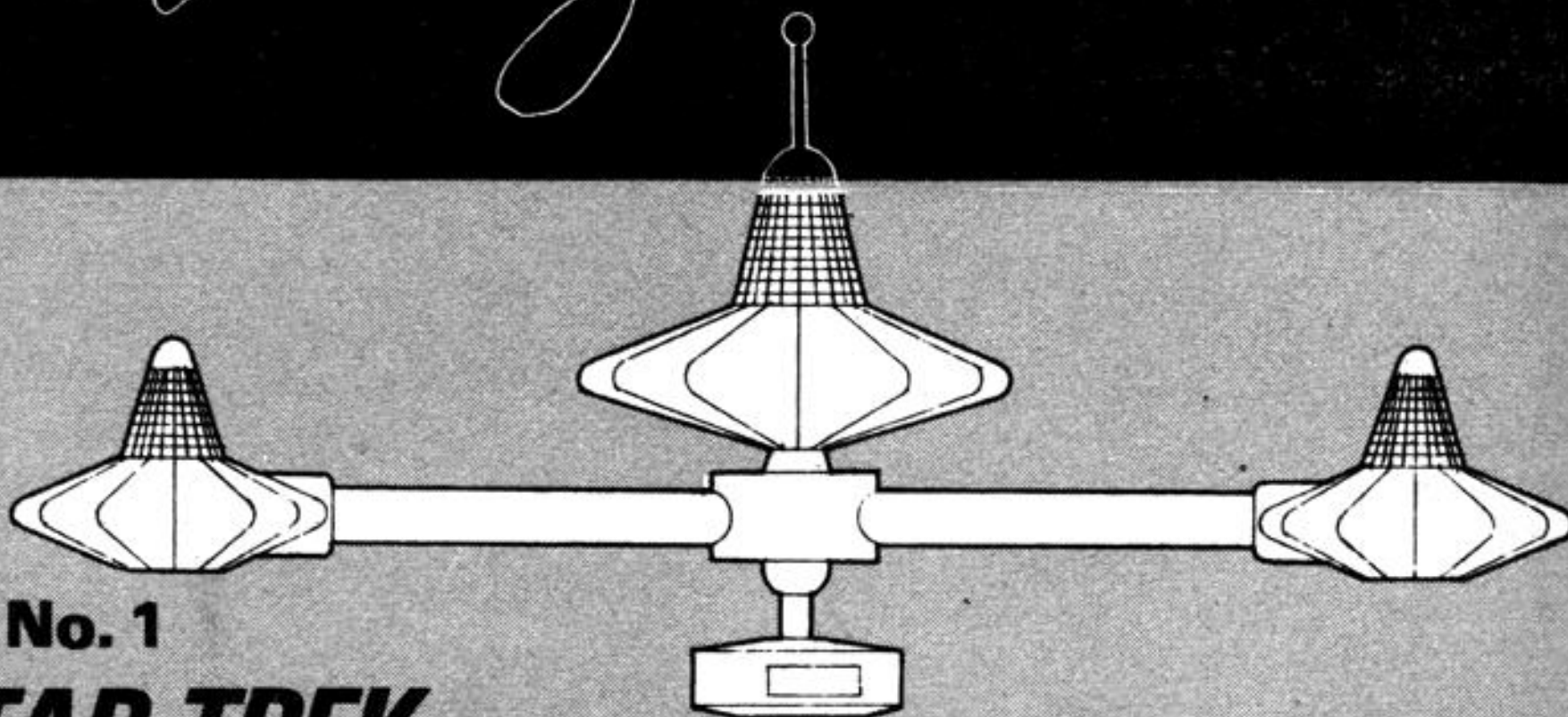
State

Owner's Name (if possible)

* AUTHENTIC * DETAILED * BLUEPRINTS

by

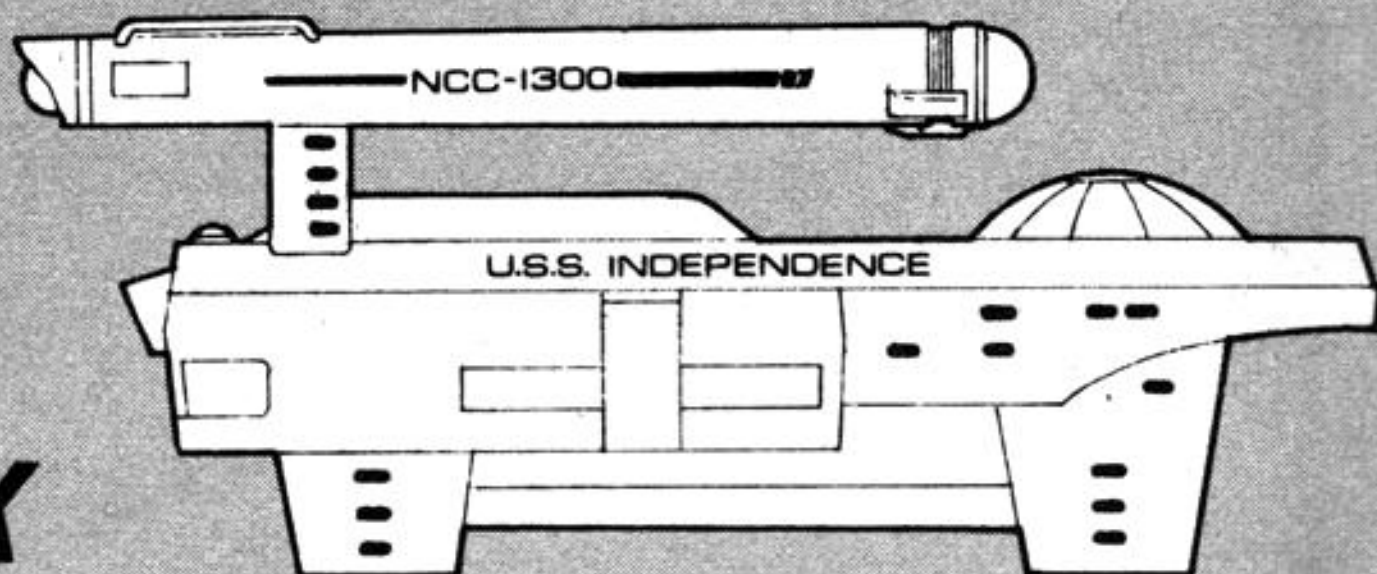
Geoffrey Nardel



Set No. 1

STAR TREK SPACE STATION K-7

4 Sheets—Each 17" x 22"
\$4.00 plus postage



Set No. 2

STAR TREK STARFLEET ARMED FREIGHTER CLASS

11 Sheets—Each 14" x 8½"
\$3.25 plus postage

Send to: **STARLOG AUDIORAMA**

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

POSTAGE RATES:

3rd Class postage & handling: 65c per set
SPECIAL 1st Class postage & handling:
90c per set

Note: If you don't want to cut up this magazine, send your order on a separate piece of paper, and be sure to indicate which class postage you are enclosing payment for.

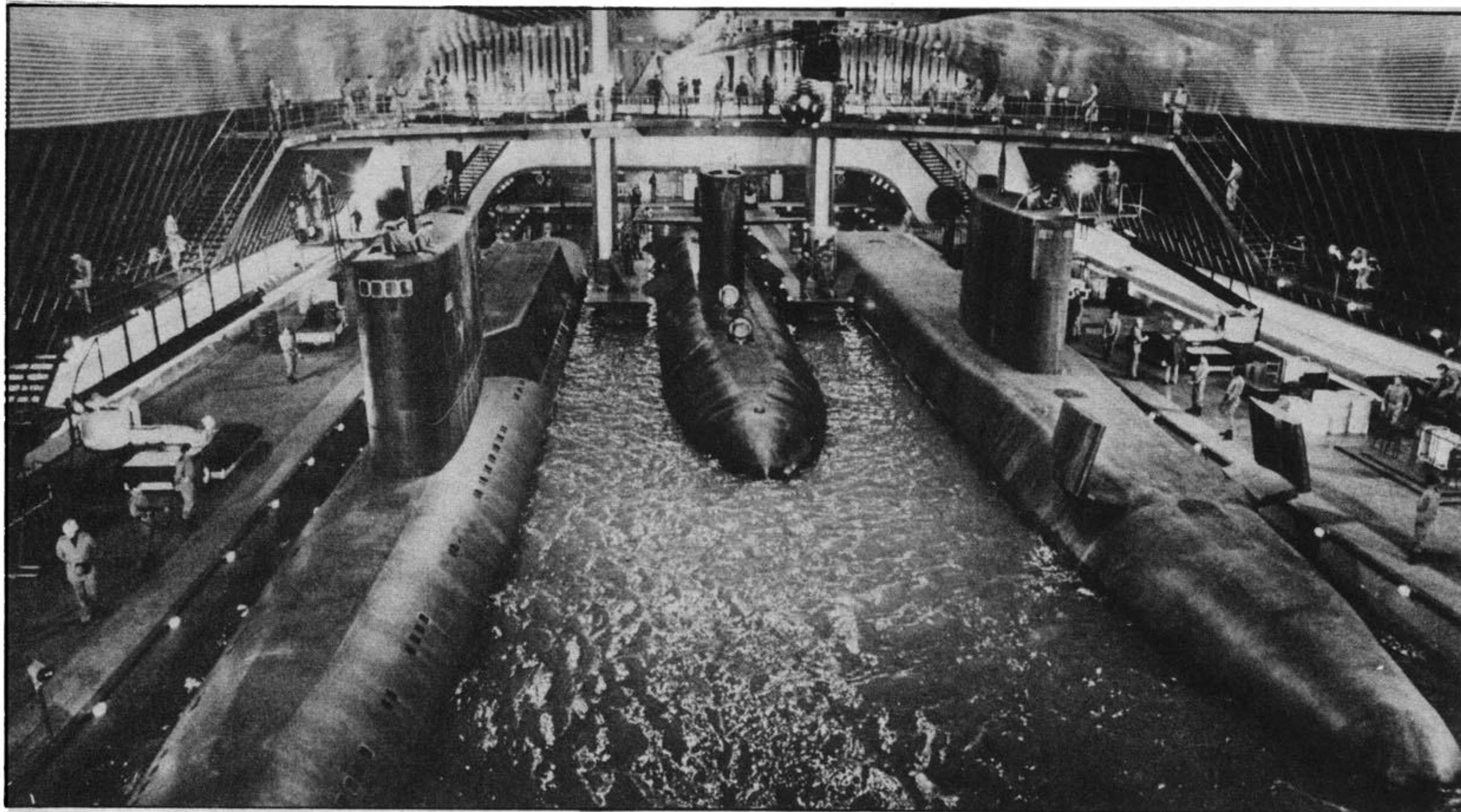
Quantity	Blueprint Set	Set PLUS Postage		Total
		3rd Class	1st Class	
	No. 1	\$4.65	\$4.90	
	No. 2	\$3.90	\$4.15	
TOTAL ENCLOSED				\$

Name _____

Address _____

City _____

State _____ Zip _____



KEN ADAM: 007's DESIGNER

The James Bond series is unlike any other extended film project in the history of cinema. Because of 007's success and the need for each succeeding movie to be "bigger and better" than the last, inherent in the making of any Bond flick is the search for the *ultimate mind-blower*. Every aspect of the filmmaking process is aimed toward one all-encompassing goal: thrill the audience to the point that \$3.50 seems cheap and two hours seem like the overture. One of the main reasons for Bond's dazzling glory is production designer Ken Adam. Besides producer Albert R. "Cubby" Broccoli, he is the man most responsible for establishing the visual style and dash of the 007 series. He has worked on all the cornerstones and highpoints of the Bond saga, *Dr. No*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *Diamonds Are Forever*, and now *The Spy Who Loved Me*. Nowhere else in the film business can Adam unleash his imagination like he can for Bond. Not since his award winning work on Stanley Kubrick's *Dr. Strangelove*—which was made with no official American military cooperation—has Adam been able to "improve" on reality so fully. Expansive is the word for *The Spy Who Loved Me*. Although Adam had previously set the record for the largest film set ever built with his volcano interior for *You Only Live Twice*, the *Spy* script called for a 600,000 ton supertanker that could swallow three nuclear submarines in its hold. Cubby Broccoli was eager and Ken Adam was equal to the task. "The volcano was easier for me in a way," said Ken Adam, "because it was a completely imaginary concept. Nobody has seen the inside of a volcano. But here . . . I was stuck with . . . a supertanker. Basically that is very dull." But he approached the job with a fresh, unbiased idea, choosing not to base his concept on any existing marine architectural plans. "I prefer to go that way. I know quite a lot about boats. These gigantic tankers are divided into individual compartments, bulkheads, where they store the fuel. I almost counter-designed against the hold of a tanker." What Adam came up with required a whole new sound stage be built with a 374 foot length, a 160 foot width, and a 53 foot height. (See STARLOG No.

8, *Log Entries*—page 30.) Broccoli okayed the building of the new stage after which Adam was faced with the difficulties of engineering; "It's rare in constructional architecture that you get such enormous spans unsupported. Very careful calculations were made to find steel sections sufficient to span the widths we asked for." Then there was the reality of three design problems: "One, how could I make the interior of a supertanker look interesting? Two, to allow the submarines to be the most interesting aspect of the design. Three, to split the design into interesting playing areas, making interesting compositions." The set, when finished on the newly christened "007 Stage" at Pinewood Studios, held three submarines, three ship crews, one film crew, various movie personnel, and 1,200,000 gallons of water at a cost of \$1,800,000. What with the twenty minutes of screen time, the world's largest set cost United Artists and Eon Productions \$90,000 a minute. However, no one is complaining and Ken Adam looks back on his work with pride. "I tried to break up the design so that almost wherever you look at the set, you get an interesting composition. A feat of engineering which is translated, hopefully, into interesting visual terms." Other technical problems were considered and dealt with by Adam as well. "Because of the enormously large area I had to keep the set's color scheme as simple as possible. Also, because of the problem of lighting a big set, I used highly reflective materials, aluminum and gun metal. There's a certain amount of starkness, grimness, which is right for the atmosphere." The atmosphere is also one of success for the film and the continuing series. Director Lewis Gilbert announced that *Spy* was "the most ambitious Bond ever made," and that it utilizes every modern movie technological advance. The 007 stage itself has been tapped for future big budget productions and already, pre-production plans have started on the next 007 opus, *For Your Eyes Only*, as well as the hunt for a new James Bond following Roger Moore's exit announcement. But after this monumental set, the submarine car, the seven-foot bodyguard with metal teeth, the underwater h.q., and the side-car missile, can Mssrs. Broccoli and Adam come up with another topper? The answer is undoubtedly "Yes"—and it ought to be something to see!

(Continued on page 49)

(Continued from page 21)

TRANSPORTERS

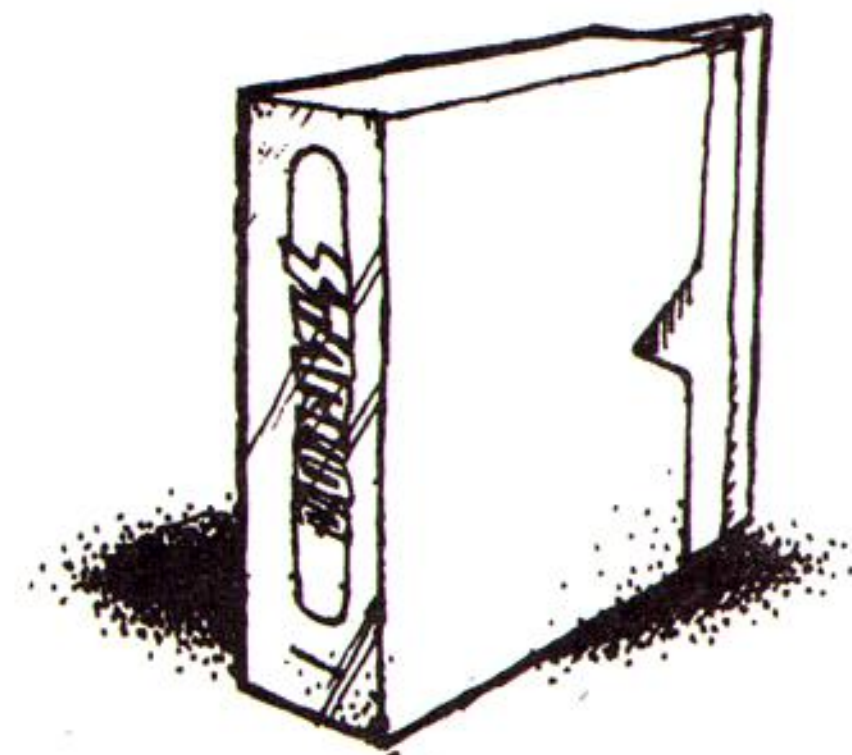
... I would like to comment on the statement made by Dr. Puttkamer (STARLOG No.7, page 52) in which he said he "would never have invented the transporter" because he did not believe it to be within the realm of scientific plausibility. It would seem to me he ignores some important items such as 3-D holography and X-ray scanners which can produce 3-D images of internal structures. I agree we are a long way from such a device, however, it does not seem to be beyond the realm of possibility—especially when ways of recording structure and a way of relating matter and energy exist.

Douglas Curtis
Blandinsville, Illinois

The problem lies not in recording the structure of an object, but in storing the component molecules of that object, transforming them into a beam of energy and then reassembling them. According to Dr. Asimov, the practicality of such a device hinges on the "simultaneous" transformation of all of the molecules of an object. If the change cannot be made simultaneously, then the matter of the object will be spread out across an immense area, never to be reintegrated.

ANSHELL CUSTOMERS:

... Chuck Anshell, who has advertised in the last few issues of STARLOG, has asked us to apologize for the delay in fulfilling catalog and merchandise orders. "Your enthusiastic response to my ad has caused many delaying problems," he wrote. Apparently few advertisers are really prepared for the size of our readership, but Anshell Miniatures asked that we assure those who have ordered or who will order from the current ad in this issue, that "you have NOT been ripped-off, and your orders are being processed just as fast as humanly possible!" Please also note that the new Anshell ad on page 58 contains several price changes, deletions of some items as well as a few new pieces. ★



COLLECTING STARLOG???? Don't throw your valuable copies in a drawer. Preserve them in MINT condition in a NEW custom-designed library slipcase. Covered in dark blue with STARLOG logo stamped in silver. Each case holds 8 copies, one full year. Send \$4.95 each to: STARLOG Slipcase, P.O. Box 5120, Philadelphia, PA 19141 (enclose check or money order drawn to Jesse Jones Box Co. and allow 4-5 weeks for delivery). Outside U.S.A. add \$1.00 postage; all U.S. currency.



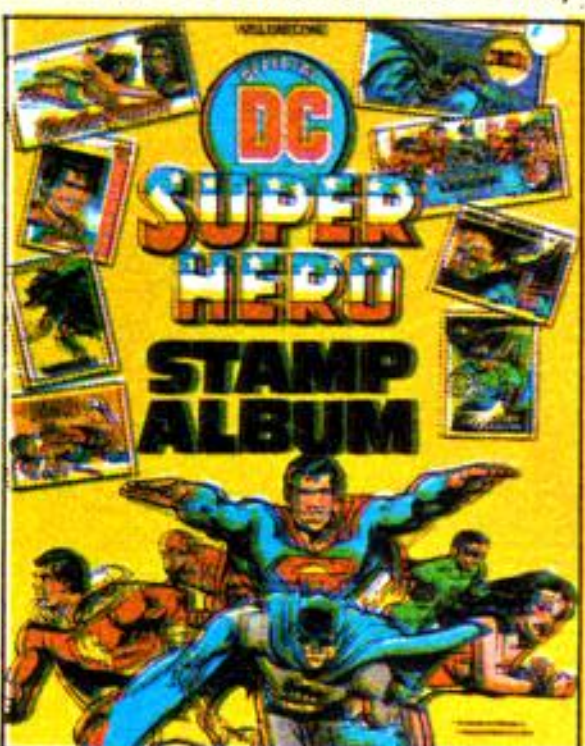
STAR TREK™ STAMPS

COPYRIGHT © 1977 PARAMOUNT PICTURES CORPORATION

A special offer for all STAR TREK fans! The official Star Trek Album containing pictures and facts about the crew, the Enterprise and much more . . . PLUS, over 100 magnificent full color stamps based on the actual scenes from the T.V. episodes! This great collection can be yours for only \$7.95 per set . . . a regular \$9.95 VALUE!



U.S.S. Enterprise, Capt. Kirk and Crew, Mr. Spock, Klingons and Romulans, Aliens of the Galaxy, Creatures of the Galaxy.



Superman, Batman, Shazam, Wonder Woman, Flash, Villains.



Spiderman, Hulk, Thor, Fantastic Four, Capt. America, Iron Man.



THE SUPER HERO COLLECTIONS

Two separate Super Hero stamp sets, each containing its own stamp album and over 60 full color embossed stamps. The collections feature the "Hall of Fame" series, Super Heroes VS. Super Villains, etc. \$7.95 per set.

SEND ORDER TO:

STARLOG MAGAZINE

475 Park Avenue South 8th Floor Suite
New York, N.Y. 10016

- Star Trek Stamp Collection #1 \$7.95
- DC Comics Stamp Collection \$7.95
- Marvel Comics Stamp Collection \$7.95

(Add 50c for postage and handling per set)

Amount Enclosed \$ _____

Name _____

Address _____

City _____

State _____ Zip _____

STARLOG INTERVIEW

PATRICK DUFFY

TV's *Man From Atlantis*

. . . Reveals how he went from the abyss of obscurity to being a nationally-known member of a mythical under-water society . . . and where he'd like to go from there.

By DAVID HOUSTON

"I'm not a swimmer," says Patrick Duffy—who plays Mark Harris, the *Man From Atlantis*, the amphibious humanoid who can breathe under water and communicate with the denizens of the sea.

He sees my look of incredulity and laughs. "How about that? The production company had pretty well decided on me as the character before they knew whether I could swim or would sink like a rock."

This is not the way I expected the interview to get under way. "You haven't done a series before, have you?"

"I've never done *anything* before," he replies with a delighted shrug that indicates he's uttered a slight exaggeration.

"No movies?"

"Well, I auditioned for *Star Wars*—but didn't get it."

Before diving into the deeps of the interview subject (What's it like on the set of *Atlantis*, and how do they do the underwater tricks?) I had to find out: Who *is* this guy? He's immediately likeable, easily candid, and, if anything, more imposing in person than on TV. According to his NBC biography, he was born in Townsend, Montana, on March 17, 1949; he's 6'2" tall and

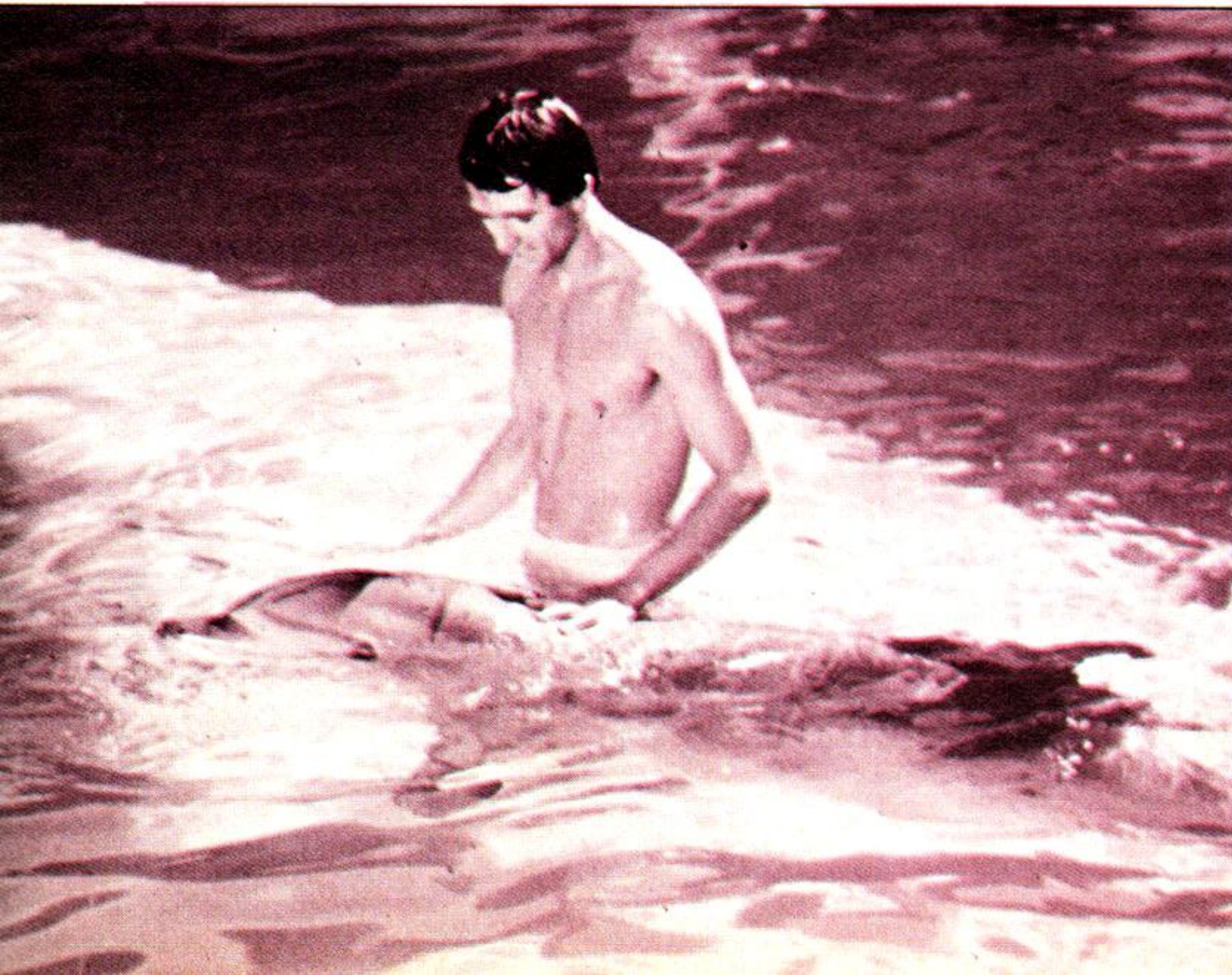
weighs 185 pounds, has hazel eyes and dark brown hair, is married to ballet-dancer Caryln Rosser and has a 2½-year-old son, Padraic Terrence. But somehow, as we sit face to face getting to know each other, none of that explains very much. "Tell me about yourself. What was growing up in Montana like?"

"I was born and raised in a totally non-science-fiction background," he begins slowly. "The high points of my childhood were hunting trips with my father — at about 12 and 13 years old. And I rode in rodeos from about age 10. I lived in a place in the back of a bar and worked on the ranch of a friend of ours. That part of my life was very rural and farmlike.

"We moved to Seattle when I was around 13, and from then on things began to get more city-oriented for me. I started picking up sports in school—track, pole-vaulting, football. I was never any good at basketball. I was tall, but somehow I just couldn't handle it. And I didn't go out for baseball."

So although "not a swimmer," Patrick Duffy brought with him an athletic background unusual for an actor. When first tested, he surely didn't sink like a rock. "How did you get into theater?"

"I did one play in junior high school called *He Tried with His Boots On*. It was a total farce. One of your real heavy junior high plays, a western. I played



Left: Pat Duffy fell in love with the Marineland dolphins after working with them in a couple of episodes. They will again be featured on the show this fall.



Above: Pat and Belinda Montgomery hit it off while reading for their parts—before either of them had been cast. But the scripts do not call for any romantic involvement.

football in high school until my junior year, and then I quit and became a cheerleader.”

“?”

“Well, I found out I didn’t like getting hurt. I just did it on a whim at first, but I found that I liked that atmosphere—being out in front of all those people. That plus the encouragement I got from my drama teacher led to my decision to go into theater.”

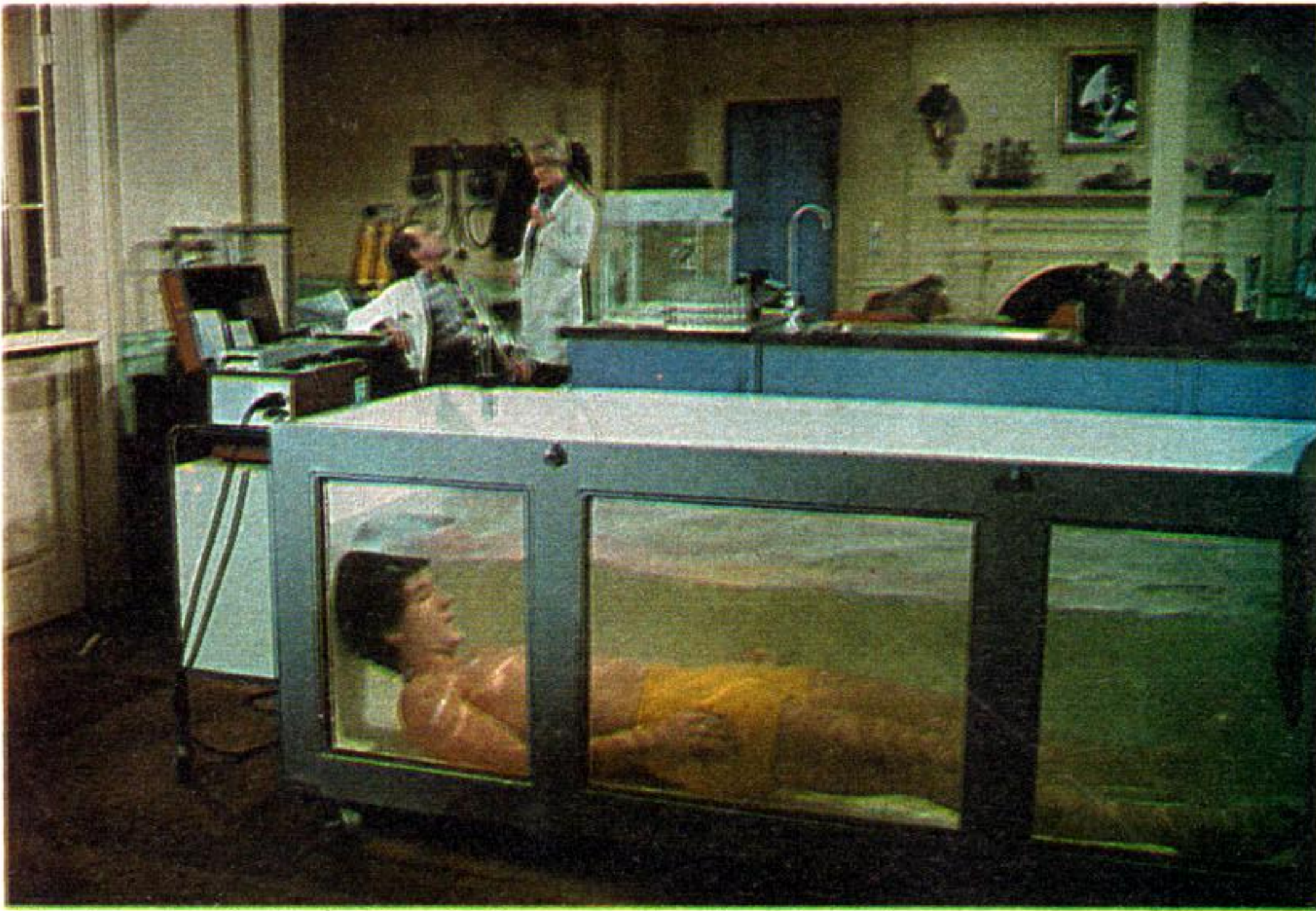
“Coincidentally, at the time my high school drama coach was trying to instill in me the confidence that I could probably make a go of it, a brand new program was being instituted in the State of Washington, called The Professional Actors’ Training Program. Two men, renowned and reputable in the business, got a large grant and auditioned thousands, picked twelve, and enrolled them in a four-year intensive training program at the University of Washington. I was one of those twelve people.

“For the next four years, I was in this constant regime of 9:00 in the morning to 4:00 in the afternoon—fencing, jug-

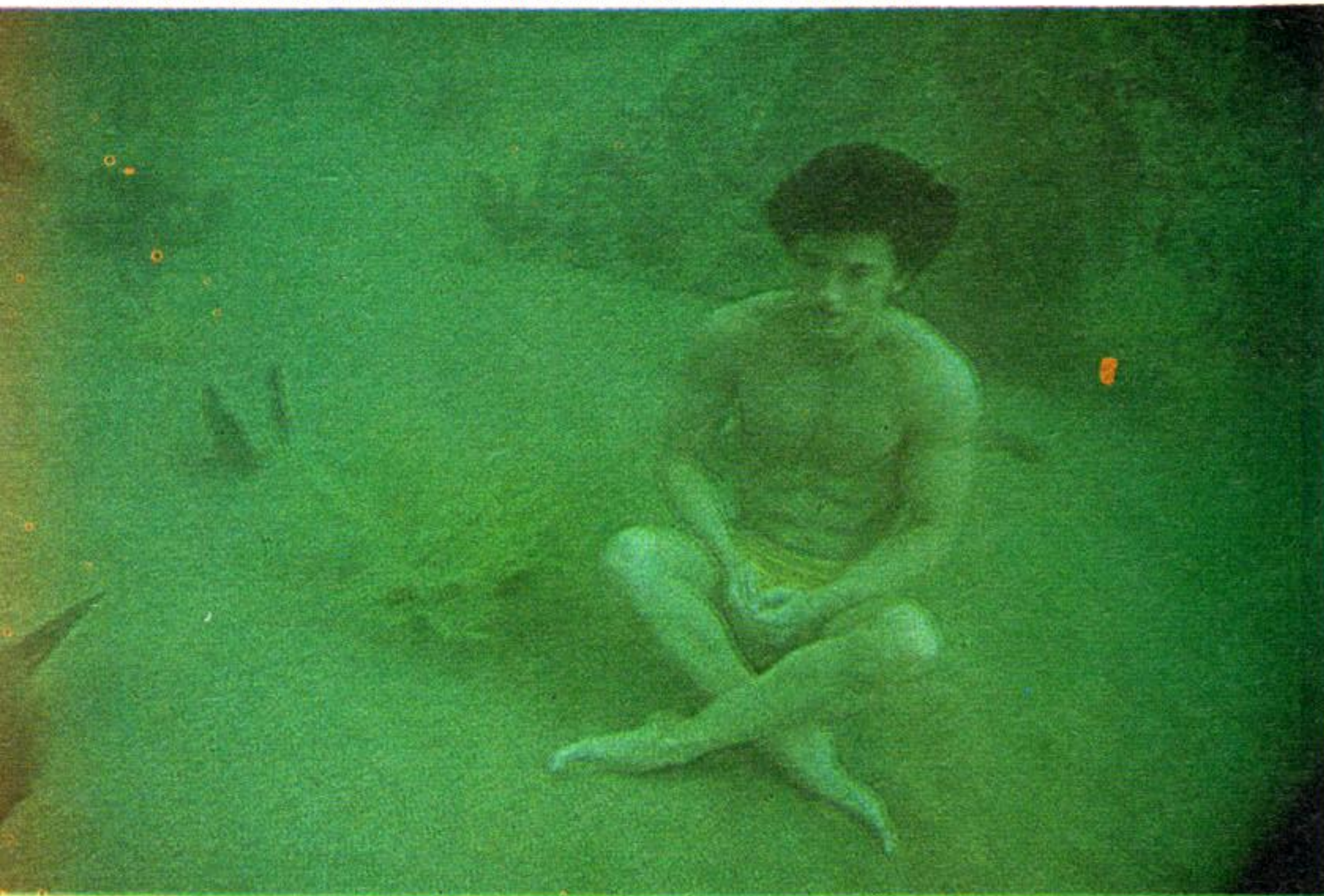
gling, voice, speech training, circus techniques, singing, combat, anything that involved the acting side of theater. After classes, we came back in the evenings and either performed or rehearsed for the next play. In the summers, we were hired to do full summer-stock-like seasons of usually about five plays and two childrens’ shows.”

So although he hadn’t “done anything before” professionally, he had acquired unusually extensive dramatic training. “How many plays had you done before you came to Los Angeles?”

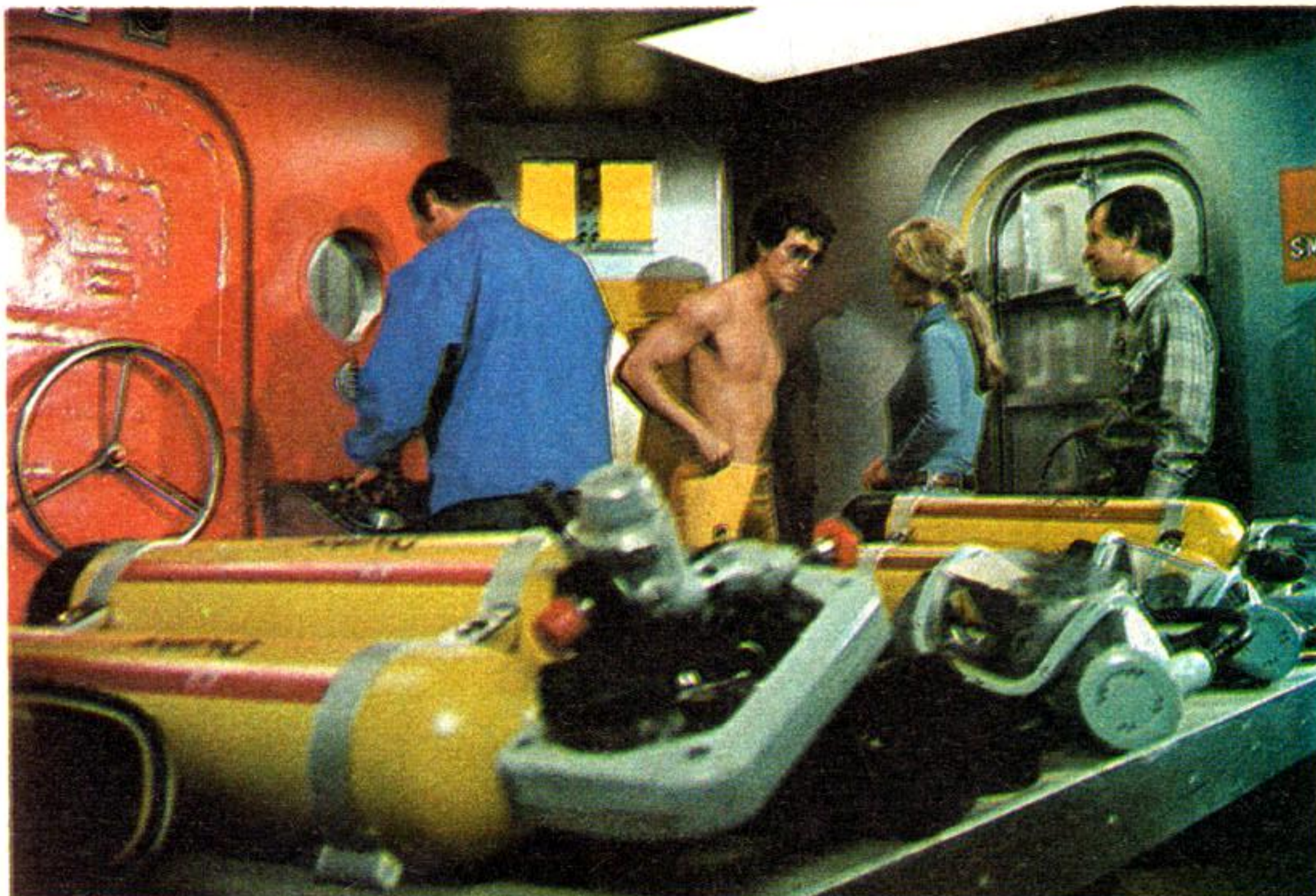
“Oh, hundreds. Also during that training program I collaborated with a



Mark takes a rest at the Institute in his own version of a water bed.



This shot almost killed Pat Duffy—he was down for over two minutes!



Mark, Dr. Merrill and crew aboard the Institute's strange, string-of-spheres submarine.

man from *The Seattle Times* on a series involving me as an actor-in-residence for the State. Like with the symphony, the ballet, the opera. I would write a program for school audiences to accompany visiting symphonies and ballets, to integrate the classics into the school programs. The last year of the program I ruptured my vocal cords and had to go on intensive care. I was doing an opera. I don't really sing, but I can belt out a song. I got laryngitis and rather than stop I kept on going and slowly the blood vessels started erupting. One day it all went *ka-fatz* and everything broke.

"That's around the time I met my wife. She was a ballerina with a ballet company I was narrating for. I was still recovering, but for that I could use a microphone.

"She whisked me off to New York. She said, 'You want to be an actor? Well, get off your ass and get out of Seattle!'"

"What happened in New York?"

"Nothing. She was wrong."

It will be a shame if *Atlantis* keeps Mark Harris humorless. Patrick has a wonderfully dry sense of humor he could apply to the role.

"No she wasn't. She was actually right. In New York I did an off-Broadway play called *Natural Affection*, a very good William Inge play. I wrote to some people I knew who got some agents to come and see me. And that's how I got my agent, Joan Scott. At the same time I was teaching a class in mime and a class in corrective exercises with my wife's ballet company—when her company opened up a workshop in Seattle. So I went *back* to Seattle. At that time, my agent opened up offices in Los Angeles. She called me in Seattle and suggested I try Hollywood.

"Joan and her partner Grace Smith are two of my favorite people in the whole world. For three years after I got here I didn't work. I didn't do anything. But they kept me busy mowing their lawns, rebuilding their kitchens, putting new roofs on their houses—anything to keep the rent paid so I would stay here and not give up. I'd trust them with my life—or my career, which is more important."

"You really did nothing until *Atlantis*?"

"I have been on film on five separate occasions. Small parts. I did a one-line improvised bit in a movie-of-the-week called *The Stranger Who Looks Like Me*. Followed two years later by another bit part in another TV movie, *Hurricane*. Ayn Ruyman played my wife in that; we went to a party next door and I beat up Frank Suttan and then left. Memorable? Then a bit on *Switch*. A commercial. And I had a very nice part in the *The Last of Mrs. Lincoln* with Julie Harris, on PBS. So in the four years I've been here I haven't exactly set

the world on fire. It's turned out to be an advantage: for *Man From Atlantis* they wanted an unknown face. If I hadn't been out of work so long, I wouldn't be where I am today!"

"How'd you get the *Atlantis* role?"

"I auditioned for it, as did countless others, and the casting director said I was wrong for the role and thank you very much. About a month later she saw my bit on *Switch* and thought: 'That's not at all what I thought he'd be like!' That night she called the producer, Herb Solow, and said they'd have to call me in for an interview.

"My screen test was sent to the networks. That was when I was very thin; I weighed 160 to 165. Their reaction was: 'He's too slight for the part. And the test I had done was like most tests: haphazardly shot in whatever standing set was available. And they dunked my head in this big pot of water—literally—so they got Patrick Duffy with the dry look and Patrick Duffy with the wet look.

"Anyway, we did another test the way it should have been done for the first time. It was practically a commercial for Patrick Duffy. We had reflected-light-off-the-water effects, the ballast of a boat, the special contact lenses and the makeup for the hands. I puffed up my chest as best I could and tried to look very swarthy. They liked the test better. Two days before we were to start shooting I was signed to do the role. Right down to the wire."

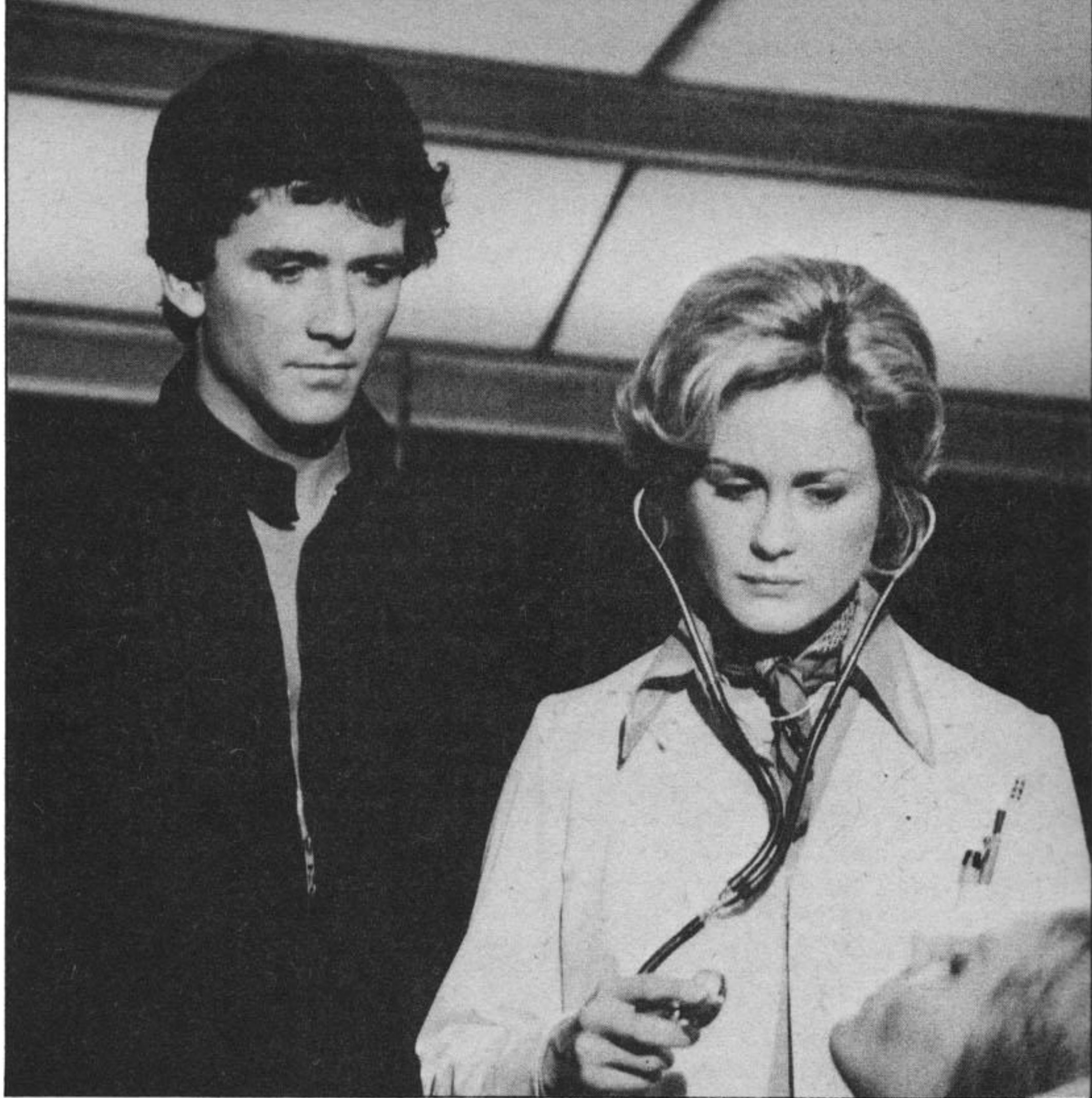
"Mark Harris must be an extremely physical role. How do you prepare for it?"

"I tell ya, I'm getting old fast. I have to do a lot of working out in addition to what I have to do for the screen. The schedule is horrendous. I do about an hour of working out every morning, and I work out sporadically in my dressing room during the day with weights. It probably comes to two hours a day. I usually have to get to the set at 6:30, so I have to get up at 4:30 in the morning."

"Where did the *Atlantis* swimming technique come from?"

"Paul Slater worked it out with his son who is a competition swimmer. Paul has done just about every water epic. He doubled for Jon Hall in the swimming and diving sequences in the old classic *Hurricane*; he was Johnny Weismuller's swimming double in *Tarzan* movies; he choreographed all the underwater stuff in *Poseidon Adventure*. He's never stopped working. On *Sea Hunt* every time you didn't see Lloyd Bridges it was Paul Slater. We just got in a pool one day with the director and a few other people and developed what we wanted to establish as the swimming capability.

"It's the easiest way to swim under water. It came from the dolphin or butterfly kick. That whole thing of using the body as a projectile was developed



Above: In the episode, "The Death Scouts," Mark and Dr. Merrill examine a water-breathing alien from another planet (Tiffany Bolling). She had webbed-fingers, too.

just for *Atlantis*, though. It came from watching dolphins. In the original script, it said, 'swims with a side-to-side eel-like motion.' That's just not logical. Fish swim that way because of the structure of their backbones, but not mammals, like dolphins. Since I am a mammal, Paul said I'd *have* to do it vertically. I can go like a bandit under water. None of the under water shots are cranked up; we really do it that speed."

"In the third TV movie, they show you just sitting on the floor of the ocean—in one long continuous shot. How were you able to keep from breathing for that long?"

"It nearly killed me. I didn't think I could make it. You get this feeling that goes through your head underwater; you hallucinate and think you *can* breathe. I mean, you get panicked and all you can hear is your heart thumping. There was this guy with his underwater camera swimming toward me. And when he disappeared to swim behind me, my goal became just to see him come around on the other side. I thought: I'm not going to make it! All of a sudden, a very tranquil feeling came over me and I thought: I can stay here forever! You didn't see all of that shot in the edited film. You didn't see him come all the way around and swim up to my face and pull away again before I shot up to the surface. Originally, it was almost a two-minute shot."

"Many of the under-water shots are close-ups; I know that's not your double. How much of the stunt work do you do yourself?"

"It's an odd thing. Because I'm working out, because of the special training I'm doing, I've ended up better at it than my double. I feel like anything I *can* do I *should* do. So I end up doing about 80 per cent of the shots. When it's not me, it's because you just can't spend *that* much time in there."

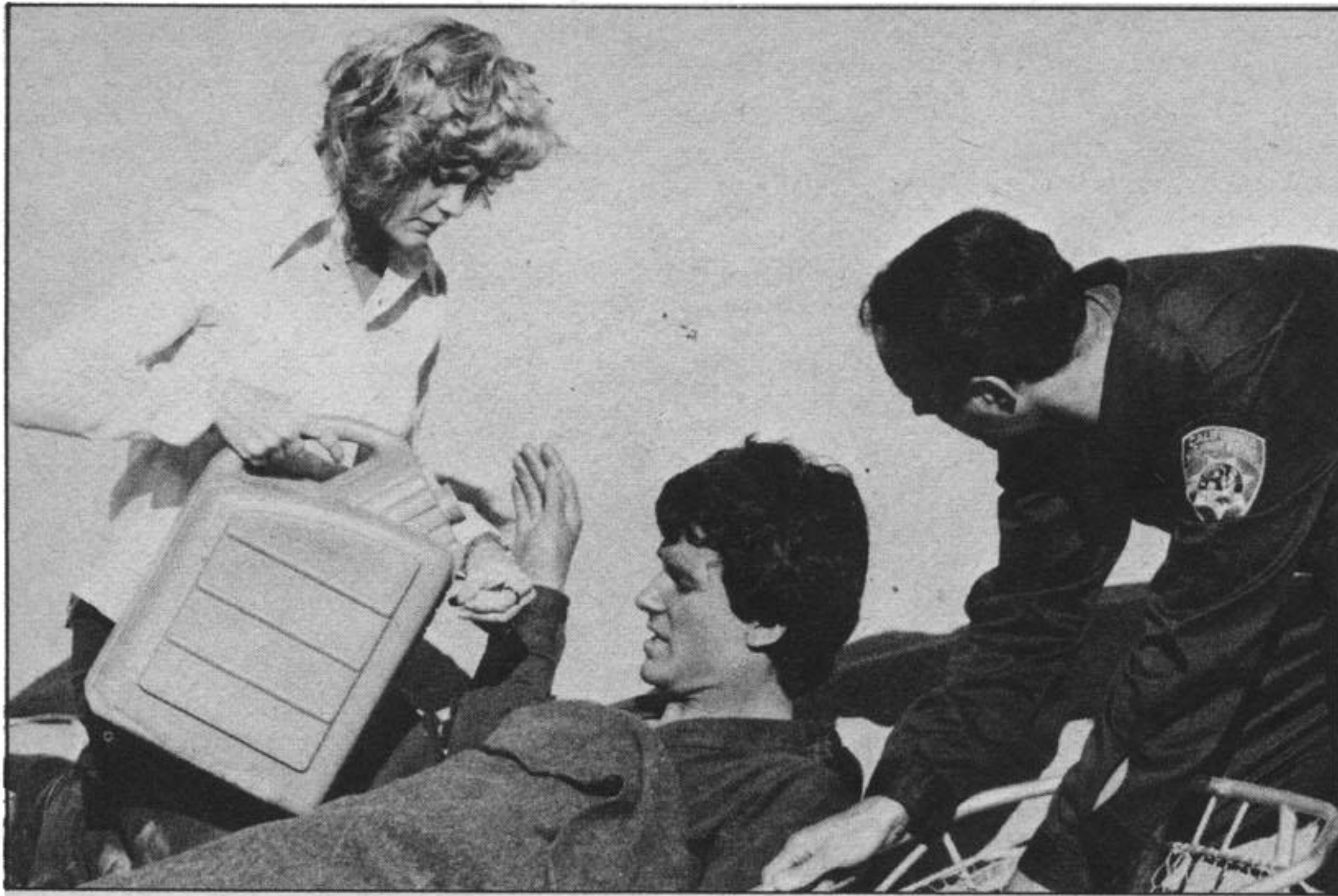
"In where? Where do you shoot?"

"The longer shots are done in a tank at MGM. We also shoot on location at Catalina Island—where the water is so cold you just have no control over your breathing; 35 or 40 seconds is about all you can do. I hyperventilate (take deep breaths to retain an excessive amount of oxygen) and it seems useless. It's very hard to let go of the mouthpiece, swim into range, and then do a trick. Immediately you're going: 'I've got to have a breath of air!' And it's already panic time. But there are divers all around me with tanks waiting for me to come back for air."

"How deep?"

"We generally go to between 20 and 60 feet—fairly deep. When two cameras are working we can get two totally different angles—for stock footage for two different shots. Then you can flop the negative and it's a right-to-left rather than a left-to-right as shot.

"That water stuff is very hard to do. You get down there and the surge can stir up the bottom . . . and you've sud-



Above: Dr. Elizabeth Merrill administers first aid to the *Man From Atlantis*. Mark suffered from a spore infection in "Killer Spores." The helicopter pilot lends a hand.

denly wrapped for the day. You have a whole crew sitting on their butts waiting for tomorrow and hoping it will settle down. You have to time your shooting for tide-in and tide-out. You have to make sure that the currents do not so affect me that I look awkward under there where I'm supposed to be at home.

"The thing I liked in the pilot was the amount of time we spent at Marineland with the dolphins. I have no control over it whatsoever, but I'm hoping that kind of thing will become a permanent part of the show."

"How in the world did you do that shot—I think it's now in the credits—of you swimming, then jumping up with a dolphin to a feeding platform?"

"It was like a Hitchcock shot. There were about 20 different pieces intercut in that sequence. We first did the take-off: I just dove in and came up gasping for air. Then we did a whole series of run-throughs with me on a little fiberglass sled being pulled through the water with a cable attached. The dolphin had been trained for weeks in advance never to go ahead of the swimmer. He was walking; he could have eaten me alive; no way they could have pulled a swimmer fast enough to keep up with him. Then I got in the shallow end of the pool; they held a camera right over my head and I jumped out of the water. Then they hooked a pulley to the top of the feeder where the guy was standing with fish. I got down underwater and they cranked that turkey up and I went zooming to the top. Then they took a shot with me jumping from a trampoline: the guy with the fish was lowered to about 10 feet; I ran along the edge of the pool, jumped on the trampoline, grabbed the fish and fell into the water.

Finally I was standing on top with the feeder; the dolphin came up and grabbed his fish, and I jumped off and we both fell back into the water.

"Now that was the weird part: I had this fish in my hand; we both went straight for the bottom; down there—I always open my eyes underwater—I saw the dolphin racing toward me. I thought 'That bugger is after this fish!' But he just stopped *zing!* right in front of me and followed me up."

"Why don't your contact lenses come off when you open your eyes underwater?"

"They fit the whole eye, not just the cornea."

"Any other memorable sequences, underwater perhaps?"

"In the third movie there was a scene of me swimming among some killer whales and communicating with them. But you never saw that; they had to cut it out.

"The problem with doing those shots is the expense. You have two choices: you can do a shot of killer whales and a separate shot of me and sort-of burn them together—which always look cheap; or you can go down to Marineland and work with a trainer and drop a real bucket of money for the shot. The company so far has just not been in a position to make that choice. But definitely, in the future, we have to go into the more scientific aspects of the ocean.

"I think one thing that will help the stories and introduce more science is an ability we discover I have in the next *Atlantis*, the one that opens the fall season. Mark has a whole set of senses other than the normal ones. He is able to analyze content of water or look at chemicals and through their spectrum and with a sense of touch and taste he can discover the chemical content."

"What else would you like to see happen?"

"That sort of *Undine* (a play about a water spirit) moment at the bottom of the sea—that two-minute shot—shows him just sitting there contemplating. Maybe we can cash in more, like that, on the whole mental process that might be present there.

"And the unusual relationship between Mark and Dr. Merrill (played by Belinda Montgomery); that will be interesting to deal with. It happened totally by accident, that rapport between us. Among all the people they threw together to read for the roles, Belinda and I happened to read together. Immediately there was this rapport going on there, both in person and on film. It was a product of the really great respect we felt for each other. Afterwards I met the director of the pilot and I said, 'I realize you're having troubles casting the Man, but if you don't choose Belinda Montgomery as Elizabeth you're crazy. She's the best thing that every happened.' And she went, unbeknownst to me, and said, 'If you don't pick Patrick to do the Man, then you're silly.' So whenever we had scenes together there was that respect and love working for us. It all just happened.

"Oh no, I don't think the romance will ever be consummated in any way. There will never be, I don't think, an overt action on either of our parts. It will sort of hang in limbo so anybody can conjecture anything they want and not be disappointed."

"How do you see the character of Mark Harris?"

"I find him extremely, intelligently naive. He's very quick. He's unencumbered by hangups and idiosyncracies. He has a total lack of that kind of ego that stops us from taking a different direction because we hate to admit that the one we took in the first place was wrong. He's totally open to suggestion without having to weigh: is it cool or uncool?"

"I keep trying to make him very animalistic—as unencumbered physically as he is mentally. Those clothes, for instance. They first had me in clothes that were very tight. It looked nice and was very fashionable, but I thought: he would not like that.

"He's used to swimming in the ocean hypothetically naked all his life. To find himself in a skin-tight shirt and Levis would not be comfortable. So we got a loose mid-west collegiate outfit—corduroy pants, checkered shirt, things like that."

"Have you considered the ways your character is a little like Mr. Spock on *Star Trek*?"

"It was discussed, but just so far as to say forget it. I think maybe that in some instances there might be a conscious effort on my part *not* to do certain things just because I saw it and liked the way Nimoy did it. So I'll deliberately go a

different direction, and nine times out of ten it works. You know, Mark Harris is not unemotional. There is not that element that has been bred or trained out of his Vulcan blood. It's perfectly conceivable that he'll erupt in a fit of anger. But he just hasn't been treated in a way so far that would bring it out. I like playing a sort of tenuous feeling that strong emotion is possible for him. Somehow he just hasn't been in the land environment long enough to be . . . he's still detached, an objective observer."

"Are you especially a fan of *Star Trek*, or—"

"I'm a television freak. I'll watch anything. I watch a *Star Trek*—and I'm there. I get totally involved with it—like Walter Mitty. I'm also there as an actor playing a role in it and getting down to do all those fun things.

"I'm getting more and more interested in science fiction, but I'm not learned in science fiction. I know Bradbury; I know the name Heinlein because I've read *Stranger in a Strange Land* but I haven't read any of his other books. I still haven't gotten around to *Dune*. But I've been reading a great series of books that would make fabulous movie and television material: the *Conan* novels. I call it tits-and-dagger science fiction. And there's that marvelous artist, Frazetta . . . if you could only harness that vision for films!

"I would love to . . . my wife and I have toyed with the idea of doing a really good *Tarzan* movie. Not Tarzan the musclemen-apeman but Tarzan the intellectual innocent—a Mark Harris of the jungle, though the role would be different of course. I'd like to do Tarzan as a very Romantic figure."

"What happened with your audition for *Star Wars*?"

"The guy who directed it, Lucas, was a very young chap. I went in and he was just sitting there in a chair, and I thought he was just another actor auditioning. I probably said something very rude to him. Anyway, I didn't get cast in it. But I really do want to do a swashbuckler. It has to do with growing up with Errol Flynn movies. I must do my swashbuckling before I get out of my prime and have to do drawingroom comedies."

"What, more specifically, do you want for your future?"

"I would love to have someone write for me a very good piece of theater for television. The kind of thing like . . . what constantly comes to my mind is *Love Among the Ruins*—which starred Laurence Olivier and Katherine Hepburn. Of course I'd have to be a 60-year-old Olivier to do that, but that's the kind of drama I'd love to do. I want to involve myself in that kind of product, to

stretch myself. I'm extremely fortunate to have gotten *Atlantis*, in that it will continue to give me opportunities to act, really act. And I don't worry about being typecast. Mark Harris is just too realistic, for one thing. I suppose that to a certain extent it's inevitable that I'll be somewhat identified with the part, but I don't begrudge that. Not at all."

"In closing, you have the ear of an enthusiastic segment of your audience; is there anything you'd like to say directly to the readers of STARLOG?"

"I have the feeling: Why don't you all come over to my house and watch the show with me? But you just can't invite millions of people over for an evening . . ."

He stops to think, grins, chuckles, and admits: "I heard a horror story—that someone was daring Lindsay Wagner to lift up a car. They saw her on the street and were adamant that they wanted to see her lift a car! In my most paranoid moments, I fear that some kid will go under the water and try to breathe. Don't! Just don't tie a lead weight around your waist and drop yourself into a pool."

His final thought: "And in the same sense, I don't want anyone to tie a lead weight around *me* and drop me off a bridge somewhere to see if I can breathe underwater. I want everyone to know: I can't!" ★

**THE new s.f. game
in Boston & N. Y.**

Become the probing *MIND*, possessing the power of E.S.P., floating off to face the fearsome multiplying *VIRUS*.

Could you influence the immortal *ZOMBIE* or the massive *MACRON* to ally with you?

Would their assistance tip the cosmic balance in favor of your ethereal Mind-Beings?

Or will the menacing *VIRUS* prevail and hurtle your forces into the abyss of the Space Warp?

Play Cosmic Encounter and experience the challenge of being an Alien, struggling to survive encounters with other Alien intelligences — some of them are enemies, some of them are friends — but all of them are different!

A Quantum Jump in Games!

COSMIC ENCOUNTER



The *Mind*, one of 15 Aliens:

**You become one of
15 Aliens!**

- 15 full color Aliens, each with a unique power and history of its origins
- Classic deep space setting
- 4 Planet systems
- for 2, 3, or 4 players
- takes 45 minutes a game
- several players can win together
- Conflict and Compromise
- Alliance and Treachery
- Humor and Outrage
- Speculation and Social Interaction
- short, clear rules
- over 5 years in development
- "Best game I ever Played" M.L., Belmont, Mass.
- "Fantastic and Interesting" A.S., Plainview, N.Y.
- "Highly ingenious" D.D., Hyannis, Mass.

**Amoeba Clone Chronos Empath Laser Macron Mind Mutant
Oracle Philanthropist Trader Virus Void Vulch Zombie**

**Short
rules**

**Infinite
strategies**

Send check or money order for \$10 to:
Eon Products, Inc. Dept. 02
96 Stockton St., Dorchester, Mass. 02124
(Massachusetts residents add 5% sales tax.)

name _____

street _____

city _____ state _____ zip _____

**only
\$10**

GERRY ANDERSON

The Master of *Space*

. . . Talking about his career and the future of science-fiction television: ". . . The possibilities are limitless."

By ED NAHA

The Office of TV science-fiction producer Gerry Anderson seems to be a contradiction in terms. The headquarters of the creator of *Space:1999*, *UFO*, *Thunderbirds* and *Fireball XL-5* is tastefully furnished in an old-fashioned, almost antique manner; not a futuristic trace to be found. Located at EMI Studios, some twenty miles outside of London, Anderson's lair is littered with various plaques and letters from famous fans. "We haven't been here very long," explains Kate Curry, Anderson's secretary of three years. "We moved here from Pinewood Studios after *Space:1999* shut down. EMI is a smaller studio but it's very friendly, quite nice." She moves across the office toward a wall. "Here's something you should see."

She points to a framed letter addressed to *Space:1999* special-effects wizard Brian Johnson from the assistant editor of *Science Digest*. "As you might have heard," the letter states, "*Space:1999* has caused a considerable upheaval among sci-fi addicts and scientists, too. I've received some blistering letters criticizing the scientific plausibility of *Space*. Many people were indignant that I expressed the view that the premise might not be that far-fetched; including several PHDs, sci-fi writers and a host of fanatic Star Trekkies . . . All things notwithstanding, it's obvious that *Space:1999* has caused something of a sensation here and the applause for the special effects has been unanimous." The letter concludes on a glowing note, and it's quite apparent by Ms. Curry's attitude that the era of *Space:1999* was indeed a wonderful one within the confines of Anderson's office.

Anderson himself breezes into the room seconds later, apologizing for being ten minutes late and radiating an aura of low-keyed intensity. A tall, soft-spoken man in his late forties, Anderson is a virtual well of phantasmagoric in-

formation and memories (after all, he DID invent Supermarionation). He is a perfectionist and takes great pains not to be misunderstood. He constantly peppers his conversation with hesitant phrases. "I don't mean to sound pompous, because I'm not that type of person," he blurts out while making a point. It jolts one to think that this quiet, precise personality has spawned nearly a dozen futuristic series in less than two decades.

Anderson gradually warms to the difficult task of being interviewed when questioned about a framed letter from astronaut James Lovell hanging on a nearby wall. "Ahh, that's my most favorite story," he chuckles. "I come off very badly in it, but I don't mind because it's true." Without too much prodding, he recounts his first meeting with a real-life space traveler in a crowded New York hotel restaurant. *Space:1999* had just made its debut and the two strangers found themselves standing at the entranceway, awaiting a turn at the breakfast table.

"We were both waiting when the headwaiter told us that if we were in a hurry and didn't mind sitting together, he could get us a place immediately. Neither one of us objected and we sat down to order. I attempted to have ham and eggs but got confused (they do eggs so many different ways in the States!) and we began to chat. He told me he was in the tugboat line and I told him I was a film producer. He asked me what I produced. 'Well,' I said, 'I don't think you would have seen it because it only went on the air three weeks ago, but I have a show called *Space:1999*.'

"'Oh, I've seen it,' he smiled. 'Great hardware.' I was very pleased by that, of course, and I then told him that I had actually been to Cape Kennedy for a day. I proceeded to describe the vehicle assembly building, the launch pads for the Apollo craft and went on to tell him how I wanted to film the first American Moon journey but that, so far, no one

was interested in the project. I mentioned that this surprised me because it obviously was the greatest enterprise ever undertaken by man. He listened to the whole thing politely. Finally, he said, 'Oddly enough, I used to work at Cape Kennedy myself.'

"I assumed that he was a guy that worked a computer somewhere. But I was interested nonetheless. 'I've never seen a launching,' I began, 'Have you?' 'No,' he said, 'I didn't see a launch but I was present during two. I didn't actually see them, though.' I assumed he was in an underground bunker. We finished our chat, exchanged cards shook hands and parted. As he was walking out, I glanced at his card and it said 'Captain James Lovell.' I yelled out across the restaurant 'APOLLO 13!' He turned around and called 'That's right.' I was flabbergasted and quite embarrassed. He was the guy on that terrifying trip where the oxygen tanks blew up and he almost didn't get back. We've become friends since that meeting."

Gerry Anderson is a man who is obviously interested in the exploration of space. "I think that science fiction is very important," he says softly. "It's a vital art form inasmuch as whatever progress we make in this work initially has to be triggered by the *dreamer*. Some time ago, people must have stood on a river bank and thought 'I wonder what's on the other side?' Then, someone came up with the idea of cutting down a tree and crossing over. But someone had to inspire him to do that. So, I think that in terms of future technology, if one can fire the minds of young people using science fiction, then, in a way, one is linked with progress that takes place some years later. SF serves as inspiration. That's from a technical point of view, but one of the other vital functions of science fiction is making people aware that we are only little specks in the universe. It gives people some idea of the enormity of it all."

He smiles slightly. "It always staggers

me how few people can appreciate what a giant creation the universe is.

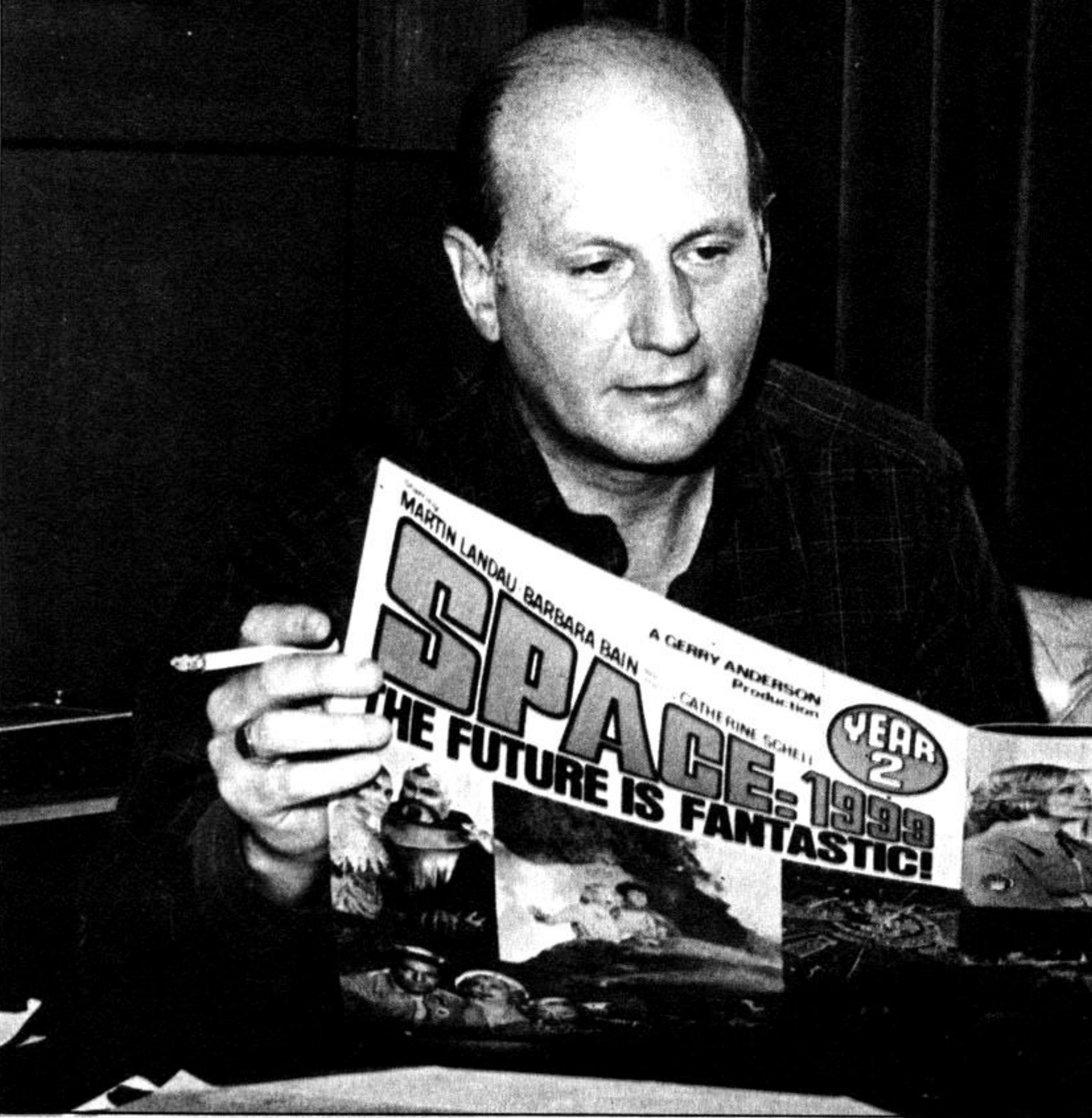
Oh, another reason science fiction is an important medium to work in is that by putting words into the mouths of aliens, you can say some pretty useful things without actually preaching or being accused of playing god."

For Gerry Anderson, science fiction is a way of life. Oddly enough, however, Anderson did not actually start his professional career in the SF field. "I was a film technician in the cutting room, he recalls. "I became a sound editor and then, when commercial television started in England, I formed my own production company." He winces good-naturedly over that experience. "The capital was five hundred pounds (a smidge over one thousand dollars) with three partners. We did the usual thing of taking an office, buying a typewriter, printing up letterhead and all that stuff. We then sat around waiting for someone to call and say 'Please will you handle the re-make of *Ben Hur*?' In fact, nothing happened.

"We were on the verge of bankruptcy when someone came along and asked if we would make a television series using puppets. Frankly, the thought horrified me. But because we were hungry, we said yes. And so, I made my first production in 1956." The show, *The Adventures of Twizzle*, was a resounding success and Anderson unwittingly began pioneering the field of television miniatures. "Because I was anxious to prove to the industry that I could make conventional pictures," Anderson muses, "we tried to make the puppet show more interesting. As a result, we were handed . . . another puppet show, *Torchy The Battery Boy*. By this time, we had made considerable progress in the puppet area and I decided to make my own show in 1958, *4 Feather Falls*. It was a puppet western which was enormously popular here."

It was at this period that the shadow of science fiction entered unexpectedly into the string-laden world of Gerry Anderson. "The marionette shows were very successful," he recalls. "We could get the puppets to do most things convincingly but we just couldn't get them to walk realistically. So, I thought, if we went into science fiction where people were riding around in super vehicles and traveling along moving walkways, we would be able to overcome that problem. So, I created a series called *Supercar* in 1959 and that was my first show to be distributed in America. It went out to about sixty stations, which was quite good in those days."

Although some *Space: 1999* boosters may be disappointed at the reasoning behind Anderson's initial entrance into the SF realm, he is quick to point out: "I know I'm making it sound that the only reason I got into the field was for



Photos © ITC

practicality's sake. But I suppose that if I hadn't had a science fiction mind in the first place, the idea never would have occurred to me. I think that, in a way, I was destined to go into science fiction. I am desperately interested in aerospace."

Anderson takes a folder from a nearby drawer which lists all the vital information available on his special-effects-laden productions. With the facts in front of him, he rattles off the litany of lilliputian wonders quite casually. "Now," he laughs, "I kind of got stuck in this area because the shows were going from success to success and I kept on getting new shows to make. *Supercar* was followed in 1961 by *Fireball XL-5* which was shown on NBC on Saturday mornings. *Stingray* was 1962-63 and also had considerable exposure in America. Then, I made a one-hour show called *Thunderbirds*, which was 1964-66. This show made something of television history in that all three networks made a bid for it. But, for various corporate reasons, none of them wound up with it and we went into syndication. It's interesting that it's still so fondly remembered in the States because I've been thinking, not of re-making *Thunderbirds*, because I don't own the rights, but of creating a new, similar show."

He returns to the file. "I went on to *Captain Scarlet* in 1967; *Joe 90* was in 1969. *The Secret Service* was never shown in America. It was at this point that I got my first break to work with

From his first Supermarionation attempt, *Supercar*, to the recent *Space: 1999*, Gerry Anderson (shown here reading the promotional book for *Space: 1999 Year 2*) has created 8 highly successful TV series.

live actors. I made *UFO* in 1969."

The fanciful series, which pitted Commander Ed Straker and the forces of SHADO against evil oncomers from deep space, lasted but one season. Oddly enough, though, it was the popularity of Anderson's puppet characters which forced him into dealing with living, breathing ones. "I hadn't realized it at the time," Anderson now laughs, "but I was creating immortals for television. Because I was making puppet shows which did not take the camera outside the studio, these shows did not date. There were no cars that would give away the time period in which it was shot; no stars that would suddenly look younger on the screen and therefore make the product look old. My shows were being repeated and repeated, over and over again. They were timeless. It got to the point we had virtually saturated the market with our own re-runs. And, so, at this point, we realized that we couldn't continue in that area for the time being so we decided to try live action."

Although it was short-lived, *UFO* did successfully manage to combine Anderson's trademark of superb miniature effects with live action. It also served to give the producer a taste of action-adventure which he quickly put to good

use. After the sad demise of SHADO and company, he went on to film some 52 episodes of the Robert Vaughn thriller, *The Protectors*, before turning in 1973 to the plum of his career, *Space: 1999*. From the outset, *Space: 1999* was a *cause celebre* in both the science-fiction realm and the TV world at large. A syndicated show refused by all three networks, it constantly trounced them in local rating wars. A storm of controversy arose in the SF community. Was it plausible? Was it art? Was it as good as *Star Trek*? Was it fair to compare the two shows?

In spite of its phenomenal success, *Space* was given a drastic face-lift during its second season. Koenig and Helena watched some key crew members jettisoned in favor of such personalities as Science Officer Maya and First Officer Tony Verdeschi. Then, without warning and while it was seemingly still in full flower, *Space:1999* was abruptly cancelled by its distributor, ITC. What was the reasoning behind such a bizarre move?

Anderson, obviously unhappy about the death of his brainchild, shrugs wistfully. "I am going to be very cautious because I don't want to injure any innocent parties," he begins. "I think you know that the film business is split into two factions: you have the financial and the distribution side, and then, you have the so-called creative people such as myself." Obviously the problems with *Space* centered on this division, but Gerry discreetly backs out of fixing the blame. "Unfortunately, I cannot really tell you why the show was cancelled. England is a long way from the United States. I haven't been able to follow the show's progress. I haven't had as much information about the show as I would have liked to have had. And so, I am unable to make an assessment. I had assumed that it was due to ratings."

Listening to Gerry Anderson talk about his gradual estrangement from his own creation conjurs up similarly chilling tales of *corporate dementia* from the *Star Trek* era. He talks quite frankly about the problems which arose during its first season. In a strange chain of events, *Space: 1999* was simultaneously hailed as a one hundred per cent success throughout America and at the same time termed "too weak" for the taste of the market it was taking by storm. Thus, the new faces on Moonbase Alpha appeared. "The changes were made on the advice we had from ITC in the States," Anderson offers. "They were pumping back feedback from, presumably, the station buyers and the American mail. I had no direct access to it so, obviously, I took their word."

Anderson won't actually comment on whether he was in favor of the changes

or whether he feels they affected the show's popularity, but states: "This is only a gut reaction, but I would say that the more serious minded science-fiction fan preferred the first year. However, I think the higher proportion of letters I've received preferred the second."

Apparently, Anderson is still bothered by the dozens of questions left unanswered but, true to his gentlemanly nature, refuses to indulge in mudslinging. "Look," he points out. "I think that if, as a producer, you do exactly what you want to do, it can be said that you're a strong personality and you know exactly where you're going. Equally, it can be said that you're pigheaded and are totally ignoring the advice of the people who know the market. I decided that, since I was not in America, I really should take the advice of the people who were there on a day-to-day basis." In a mood of low-keyed frustration, he summarizes bluntly, "I don't think either the first year or the second year is necessarily the type of show I would like to make if I were left to my own devices."

Brushing aside the more negative aspects of the aborted Moonbase mission, Anderson recounts the origins of the show, inadvertently revealing the amount of compromise that existed in the format from the outset. "When I was asked to produce *Space* initially," he states, "I was told that American audiences liked to see shows where Earth people are constantly meeting aliens and going from planet to planet. I didn't want to copy *Star Trek*. At the time, I had been toying with the idea of doing a series about a Moon base which, looking to the near future, is very feasible. And so, I presented a format which initially dealt with life on the Moon. And the criticism I received from the States was this: if we proceeded with the show, it wouldn't be long before the writers started taking us back to Earth . . . which isn't what the States wanted. So, I had to find a way of making that impossible."

The producer laughs, recalling the seemingly Herculean feat of isolating the Moon. "Taking into account the current problems of disposing of nuclear waste, it seemed to me that the Moon might be a good place to store the stuff. And, if there was an accident and if the velocity was to be increased as the result of such an explosion, the Moon would go off on a rampant trajectory which would mean that, unlike the crew of the *Enterprise*, our people would never know where they were going to go next. It would not be a controlled flight. In fact, it would be a decidedly OUT of control flight. Very adventuresome, that."

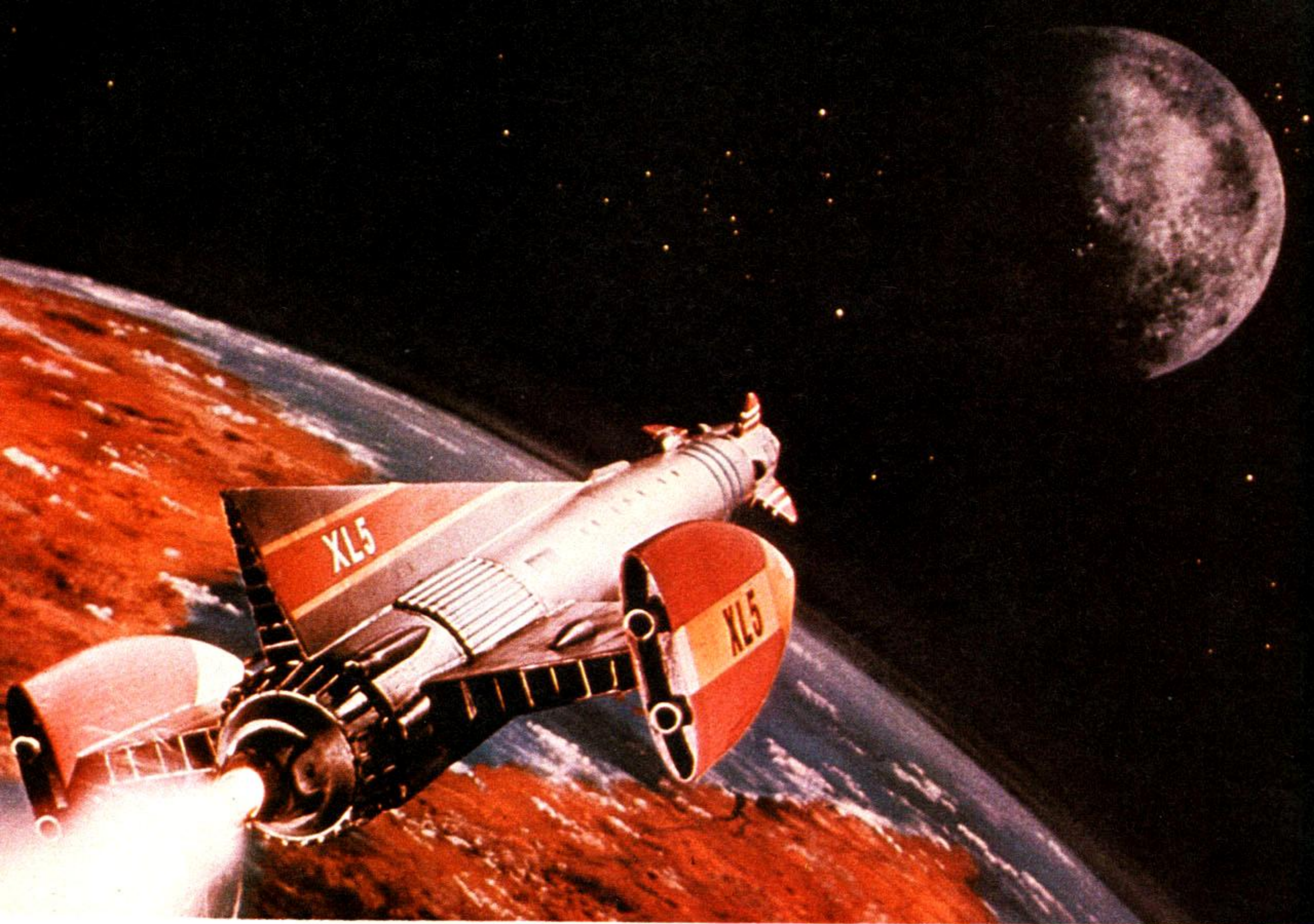
To bring the adventuresome aspect of *Space:1999* to the screen, Anderson enlisted the aid of special-effects wizard

Brian Johnson—whose sense of space-age super-heroics successfully blasted Moonbase Alpha off its course and into the perils of deep space. But difficulties arose, even with the effects: "We had so many problems," Anderson remembers. "With special effects, the terror we always live with is having a major accident. Thank God we've never had one; but it's been damn hard work."

"When we first started filming *Space: 1999*, we had a horrendous situation in the financial sense. We shot six weeks of effects without getting one shot in the can. Every day when we went to screen the dailies, the density of the image was in constant fluctuation. Under normal circumstances, this is a problem that can be tracked down quickly. But we just could not discover the cause of it. We changed cameras. We changed lenses. We changed power supplies. We called in experts from Eastman Kodak. We called in camera engineers. We had daily conferences trying to find out what the trouble was. We even used different film stocks. Then, we shot in black and white instead of color. Nothing worked. We lost everything. Finally we found out it was a very simple fault. It was a brake on one of the film magazines which was dragging. Every time it dragged, it slowed down the transport mechanism, thus increasing the exposure. It was a minute problem but we lost thousands and thousands and thousands of pounds."

Anderson heaves a sigh and ends the conversation on *Space*. For all practical purposes, it is a lost cause—for Gerry Anderson, at any rate. Not owning the rights, he is no longer connected with it in any way, shape or form. For the veteran producer, the most heartening result of the impromptu cancellation has been the enormous amount of fan mail from the U.S. "Many people even telephone," he chuckles. "They set their alarm clocks for the middle of the night to get their calls through. One of the fans sent me a copy of STARLOG recently; the one with the articles on *UFO* and *Space:1999*. It's a very good magazine and I'm very grateful it exists. It's a great help to the fans who are widely scattered across the States. It unites them, informs them. There is a very real need for a magazine like STARLOG. If I didn't believe that, I wouldn't be sitting here now, talking."

Anderson flashes a quick smile when subsequently asked about his move to EMI Studios. What does the future hold for the SF master from across the Atlantic? Gerry is fairly cryptic on this subject, allowing only tantalizing hints to make their way into the conversation. "At the moment," he says mysteriously, "I'm setting up production at EMI. I really just finished up *Space* a few weeks ago. I DO have a new project under my hat but, at this point, I'd like to speak



Fireball XL-5 was the only series produced by Gerry Anderson that made it to American network television. *XL-5* was aired on the NBC-TV Saturday morning lineup in 1963-4.

very carefully because I don't want to spoil my chances. There is an American network interested in a NEW science fiction show. And I think that the interest is there because the intense fan activity of *Star Trek* and *Space:1999* has proven that there is a loyal audience wanting this kind of show. And while we in England have a profound respect for American shows (one has only to look at *Star Trek* and the enormous success it has had), economically, it simply costs too much to make an SF show packed with special effects in America at this time. So the networks are now looking to me to make a new show."

Anderson becomes more and more ambiguous as he discusses his forthcoming series. "I do have a definite premise but I would hate to expose it. I only say that because I've had one or two good ideas whistled away from me and that would be a shame. It's now a question of examining how a new show could be made in England that would incorporate all the ingredients that would make it ideal for American audiences."

Besides some very real plans for television, Anderson expresses a desire to make the quantum jump to the silver

screen with his futuristic adventures. "I would love to make theatrical films," he confesses. "In fact, I have made one. It was called *Journey To The Far Side Of The Sun*." (When informed that the film was enjoyed by this reporter, he laughs. "That makes two people who liked it. My mother, and now, you!") "One of the problems I'm up against in the motion picture field is that the second I talk about theatrical films, the first comment I get from distributors is 'Oh, but aren't you in television?' It's a shame because the effects we did on *1999*, for instance, show up beautifully on the big screen. They look better on the big screen, in fact. I would very definitely like to do a full length motion picture but until that time, I have television."

Anderson really doesn't mind confining his flights of fancy to the video airwaves, though. He hastens to point out the advantages of that medium as well as the shortcomings. "I think that all filmmakers find television a little restricting inasmuch as one cannot put across spectacle on the small screen. Making up for that, however, you do manage to gain entry into countless homes and that puts you in a very privileged position. The ideas you can get across to that audience . . . the possibilities are limitless."

And so, the undercurrent of frenzied futuristic activity continues in the world of Gerry Anderson. In spite of corporate decisions, heavy doses of network lunacy and an ocean separating the creator from his audience, Anderson continues to dream . . . and doggedly attempts to transform those dreams into visual brain-teasers.

Television, puppetry, feature films; it seems that there is no limit to this science-fiction devotee's imagination. "I'm working with a rock-and-roll band at the moment," he adds as a casual afterthought. "I have a label interested here in England. The whole idea would be to combine good, strong rock with some key science-fiction concepts . . ." He stops in mid-sentence and smiles to himself. "Oh well, I just thought I'd toss that idea out to you. Just in case you come across anyone that would be interested in it during the course of your travels."

Anderson chuckles delightedly as he conjurs up visions of future Led Zeppelins garbed in extraterrestrial gear, enacting swashbuckling space operas on stage. It is clear from the delighted expression on the producer's face that, for him, the world of science fiction is one that can stretch anywhere, in any form at any time. And, if Anderson has his way, it will do just that.



LYNDA CARTER

TV's Only Amazon Princess Gets A New Life

When *Wonder Woman* was unceremoniously dropped from the ABC fall line-up, Lynda Carter—everyone's favorite superheroine-come-to-life—had to face the dim prospect of never returning to Paradise Island. But CBS has come to the rescue, promising a new, prime-time show and assuring Ms. Carter and the multitude of her admiring fans that happily the troubles in paradise are not over . . .

By ED NAHA & SAM MARONIE

During the past six months, the adventures of the Amazon heroine Wonder Woman have been as interesting in real life as they have been on the TV screen. *Wonder Woman* will be back this season on a regular basis, no thanks to ABC. At the end of its 1976-77 run, the network abruptly let the *Wonder Woman* cast and crew know that they were not at all interested in picking up the show for the upcoming season. Before the initial shock had time to set in, CBS galloped to the rescue, offering a weekly time slot to the top-rated show. This fall, *Wonder Woman* has a new home, a new time and, most importantly, a new look.

Fans of the fantastic female need not dismay. CBS has taken great pains to give *Wonder Woman* a facelift that neatly fits into character. In his office on the Warners studio complex, new-found *WW* producer Charles Fitzsimons, when queried about the revamped storyline, beams: "Now that we're on a

new network, we're taking *Wonder Woman* out of the World War II period and updating it to today, giving greater flexibility to the stories. We want the show to come into the era of science fiction, to encounter all of the things that are popular with people today. We don't want to merely deal with the Nazi threat show after show anymore. We want a faster pace."

According to Fitzsimons, the changes have been accepted wholeheartedly by everyone involved: "Lynda and the cast think the idea is great." In the new show, Wonder Woman will continue her fight against evil. As Diana Prince, she will be special assistant to Steve Trevor Jr., son of the Air Force intelligence ace for whom Wonder Woman worked incognito during World War II. The role is again played by Lyle Waggoner. Trevor Jr. is part of the inter-

Fans can expect a new show in the CBS *Wonder Woman*, but the same star who takes her super/romantic role seriously.

Photo: © ABC





The pilot for the ABC series featured the original WW story of an Amazon Princess whose mother, Queen Hippolyte, forbade her to take part in the contest to determine who was to become Wonder Woman. The Princess entered the contest in disguise (above) — and won. Above right: Action on the WW set, as Lynda takes a leap from a stepladder. In the televised scene, Wonder Woman lands in front of a moving car and stops it. Right: In "Wonder Woman vs. Gargantua," our heroine confronted a giant gorilla (Mickey Morton) conditioned by Nazi scientists to capture her.



connected Intelligence Community which falls under the direction of the President's Office. In fact, the weekly assignments will be received in top secrecy from a soft-spoken man with a Southern accent. Fitzsimons, who served as a producer for the first William Dozier *Batman* pilot, stresses that the modifications of the new, improved *Wonder Woman* will be minimal and all for the better. Appearances will be slightly altered, of course, but he adds, "The costumes will be basically the same with a little modernization. The wide lapels, however, will be strictly taboo."

While CBS was busy changing the life of Wonder Woman on the tube, star Lynda Carter was diligently changing *her* everyday existence in a big way. Early in June she married her personal manager, Ron Samuels, and flew off to Hawaii on their honeymoon.

Before embarking on her new life, on

Lynda Carter is the ideal image of the magnificent Amazon Princess—here shown racing to the rescue of Maj. Steve Trevor.



and off screen, the talented Ms. Carter took time to chat with STARLOG while hard at work on the set of one of the final ABC specials of last season. Huddled inside her air conditioned dressing room-trailer, Lynda seemed fairly oblivious to the action going on outside. A few yards away from her door, a group of extras, dressed in broad-lapeled suits and well-worn fedoras, trudged laboriously through an artificial swamp on the back lot of Warner's studios. The day was unusually hot and humid, and the Los Angeles sun made the tropical set authentic in terms of temperature. The cast and crew wilted accordingly. Lynda's trailer, however, remained untouched by it all and the willowy star, in simple black sweater and slacks, talked about her career and her involvement with the show in low, hushed tones.

"People want to get back to old-fashioned feelings," she said in an attempt

to explain *Wonder Woman's* immense popularity. "There's a strong romantic element in the show along with the fantasy-type characters; a war hero and an Amazon Princess. Doesn't every girl still want to be a princess and every boy a hero?"

That basic idealistic desire to be something special was part of Lynda's own childhood in Phoenix, Arizona. The 24-year old brunette related that she avidly followed *Wonder Woman's* comic book exploits as a youngster, often pretending she could imitate the character's fantastic feats. In real life, though, she found herself frustrated and somewhat inhibited by the single characteristic that brought her to the attention of *Wonder Woman's* producers in the first place . . . her height.

"In high school," the statuesque, six foot beauty recalled, "I was too tall to be in the pep squad, too tall for a boy to feel comfortable with on a date and too tall to feel at ease anywhere. Everybody used to tell me—sympathetically, I guess—'Don't worry, you've got what it takes . . . talent! You'll make it.' Nobody showed me how, though, until someone, I forget who, said 'study.' So I took up music and singing."

As a result, she was voted Most Talented Student at Arcadia-Titans High School in Phoenix. Lynda subsequently decided to leave Arizona State University to pursue a singing career. While she didn't exactly set the pop world afire, she was good enough to tour with several rock groups before returning home in 1972. It was at this time that Lynda decided to capitalize on her most obvious natural asset: her beauty. She entered a local beauty contest. A "Miss World-USA" crown followed and crash courses at several New York acting schools ensued. Eventually, Lynda made her way to such shows as *Starsky and Hutch*, *Cos* and *Nakia* in guest roles.

About this time, ABC was reeling from an unsuccessful attempt at launching comic strip heroine *Wonder Woman* on the airwaves. Their attempt with Cathy Lee Crosby was a bona fide disaster and a new actress was needed pronto. Lynda's regal figure was spotted and, voila, instant superhero!

Seated calmly on the set, Lynda stated that she thoroughly enjoyed her role as Amazon Princess explaining her feelings about the unique coloring of the drama. "It crosses the bridge between fun and reality," she theorized, thus making it a show that would appeal to both children and adults. As the final ABC season drew to a close, Lynda stated that she had never really worried about being stereotyped as the *Amazon type* or being identified too closely with the *Wonder Woman* role. "*Wonder Woman* is part of my life right now and

FUTURE CONVENTIONS

Here is the latest information on the upcoming conventions. **Star Trek** cons are denoted with (ST), **science-fiction** cons with (SF). Other cons are labeled appropriately. As always, guests and features for most conventions are subject to last minute changes—for final details check with the person or organization listed. To speed communications, include a self-addressed, stamped envelope. **Conventioneers, Please Note:** To insure that your con is listed, please send pertinent information to STARLOG no later than **10 weeks prior** to the event.

STAR TREK AMERICA (ST) New York City September 2-5, 1977

Star Trek America
88 New Dorp Plaza
Staten Island, New York 10306

PHILLIPSCON II (ST, SF) Enid, Oklahoma September 24, 1977

Phillipscon II
1518 W. Maine
Enid, Oklahoma 73701

ROVACON (SF) Roanoka, Virginia Sept. 30-Oct. 1

RoVaCon
c/o Ron Rogers
PO Box 774
Christianburg, Virginia 24073

STAR CON SAN DIEGO (ST) San Diego, California Sept. 30-Oct. 2

Star Con San Diego
4474 Winona, #5
San Diego, California 92115

SALT CON (SF) Salt Lake City, Utah October 14 & 15

SaltCon
PO Box 15721
Salt Lake City, Utah 84115

OCTOCON I (SF) Santa Rosa, California October 22 & 23

Octocon I
P.O. Box 1824
Santa Rosa, California 95402

MILEHICON 9 (SF) Denver, Colorado October 28-30

Milehicon 9
7498 Canosa Court
Westminster, Colorado 80030

CONNECTICON I (ST, SF) New Britain, Connecticut October 28-30

Connecticon I
34 Concord St.
East Hartford, Connecticut 06108

SF, HORROR, & FANTASY CON III Los Angeles, California November 25-27

SF, Horror & Fantasy Con III
Doug Martin
PO Box 69157
Los Angeles, California 90069

CREATION CON (Comics) New York City November 25-27

Creation
Box 6547
Flushing, New York 11365



I see it as a step in my career," she smiled. "I'm not really afraid of being typed because I'm involved with different things, like writing music and singing."

"Wonder Woman has never really been flesh and bones before, so, right now, I *am* Wonder Woman. If a person totally immersed herself in a role, she would be totally insane. But if she didn't become involved at all, she wouldn't be doing the proper job." Lynda doubted that she would ever completely lose herself in her superhero image because of the demands of studying the complex character. "There's such a fine line between fantasy and reality in the show that it's probably the most difficult role I'll ever play."

For Lynda, one of the most fascinating results of the Wonder Woman role has been the waves of fan mail triggered during the past season. While a healthy dose of the mail originated from fantasy and comic strip enthusiasts, a large hunk of it emanated from an ap-

preciative male audience who rated Lynda's performance on a hubba-hubba scale of one to ten—a perfect tenner. Lynda is slightly embarrassed by this type of adulation but laughs and enjoys it nonetheless. Especially fascinating, in her mind, are her chance meetings with her fans.

"The other day I stopped by the market to pick up a few things," she began, "and there were two little girls waiting outside on bicycles. One of them nudged the other and whispered, 'Look! It's HER!' They both stood there like statues," Lynda grinned. "So I just put my fingers to my lips like I was in disguise, like Diana Prince, and asked them to keep my real identity a secret."

Lynda reacts to the adulation in general with a good-natured shrug. "I'm just a person like anybody else. Hopefully, the role that I play will have some kind of positive effect on both myself and the public." One of the best demonstrations of Lynda Carter's

"positive effect" came to the actress' attention via a letter from a teacher of retarded children who wrote to say that her usually impassive children watched and enjoyed a recent episode. One child in the class, who normally spoke very little, broke his long-standing silence by actually reading Lynda's name aloud from the credits. As Lynda recalled the incident, her voice caught with emotion. "Things like that really make you stop and think about someone other than yourself. Whew. That really blows my mind to think of it. Of course, the children were just relating to what I'd projected on screen . . . but I do get sentimental when I read something like that."

Lynda revealed that as a result of the monumental fan response, she had immersed herself in perfecting the Wonder Woman character offstage as well as on. Her routine is not confined simply to memorizing lines and smiling for close-ups. She has thrown herself into the grueling physical demands of the role. Last season she handled most of her own stunts, which made it necessary for her to keep in top physical shape . . . a fact pleasantly obvious to the hordes of male viewers.

"I'm running, swimming, climbing rope . . . things that a little while ago would have taken a little more 'oomph' to do. Now I look forward to it."

Lynda explained that she also looks forward to playing Wonder Woman for as long as the all-powerful ratings allow, although she is aware of the limitations inherent in the role. Nothing, she giggled, could last forever. "Can you imagine a sixty-year-old Wonder Woman? How about a Wonder-Grandma. You know, hobbling around with a cane instead of a magic lasso!"

The actress was interrupted by a crew member sticking his head inside her door. Wonder Woman would be needed on the set soon. Lynda arose from her chair and said her good-byes. Soon, she would be dressed in the red, white and blue patriotic costume of her fictional counterpart. The members of the cast relaxed outside her trailer in canvas backed chairs, waiting for the heroine to make one of her last excursions into the fabulous forties before plunging head-first into a new season of seventies adventures.

Within minutes, Lynda Carter, actress, had reappeared on the set, completely transformed into the towering Amazon Princess. "Beautiful as Aphrodite . . . Wise As Athena . . . Stronger Than Hercules." For over 35 years, these words of creator Charles Moulton have introduced nearly all of Wonder Woman's comic book capers. Now, in 1977, it seems as if he had Lynda Carter in mind all along. ★

KID-VID UPDATE:

This Fall's Weekend A.M. Science-Fiction Schedule

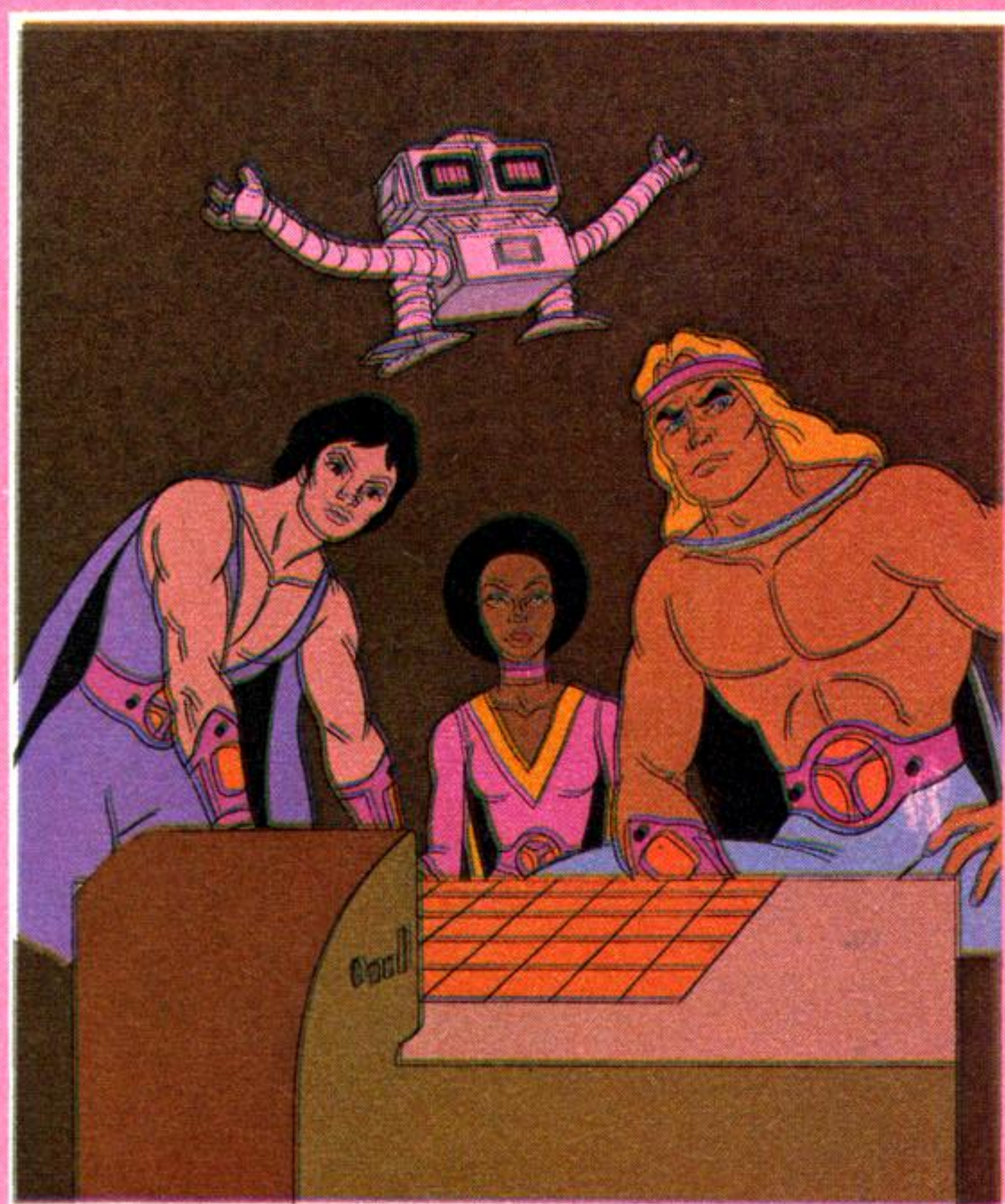


Photo: Filmmation

By JIM BURNS

This fall's television schedule promises to continue the Saturday morning tradition of televised science fiction. All three networks will broadcast several fantastic-adventure series.

CBS has two new SF oriented programs. *The Skatebirds* are three colorful birds—a pelican, penguin, and a woodpecker (costumed actors), who ride colorful skateboards of all different shapes and serve as hosts to a variety of program elements, both animated and live. The segments during the hour include: "The Robonic Stooges" (animated Curly, Moe, and Larry as super-robot-heroes); "Wonder Wheels" (animated feature about a teen-age girl and boy—his motorcycle turns into *Wonder Wheels*—who work for a school paper on human interest stories that turn into exciting mysterious adventures each week); and "Mystery Island" (live-action suspense serial about a plane that has had to land on an uncharted island, and the efforts of its crew to get off the island, and to keep their computer-controlled robot, *P.O.P.S.*, out of the hands of the evil Dr. Spider). The final segment of *The Skatebirds* introduces the animated detectives "Woofier and Wimper," two bloodhounds from last

season's *Clue Club* series who talk with each other when humans are not around. *The Skatebirds* is a Hanna-Barbera production.

Filmation Associates' *Space Academy* also debuts on CBS this fall. *Space Academy* is a live-action, science-fiction adventure series about a new generation of space explorers being trained to push man's frontiers out into intergalactic space. The time is the future and the setting is a gigantic space academy for those carefully selected students now serving their internships. The multinational crew, sent out each week on specific assignments on a satellite ship navigated by a robot, is composed of a uniquely qualified set of young men and women. Each possess a "super" power, such as exceptional speed, total recall, or extraordinary muscle control.

CBS renewed Filmation's *The Secrets of Isis*, *Tarzan: Lord of the Jungle*, and *The New Adventures of Batman*. The latter two cartoons will be teamed back-to-back in a new show entitled *The Batman/Tarzan Adventure Hour*. Filmation is bringing back the live Batman and Robin (Adam West and Burt Ward) to appear in character at the beginning and end of each episode. West and Ward will continue to provide their animated characters' voice-overs.

Ghost Busters and *Ark II* will air

(Left to Right) Mercury, Astraea, and Hercules are *The Young Sentinels* in the new NBC-TV series. Their robot, MO, aids them in their globe-spanning adventures.

Sunday mornings. *Shazam!* and *Far Out Space Nuts* have been cancelled.

NBC-TV's Vice-President of Children's Programming, Sonny Fox, announced that their Saturday morning schedule will be entirely new. They will offer only one fresh science-fiction entry, *The Young Sentinels*. This one follows three teenagers from different parts of the world who were trained on another planet and returned to Earth. The super-heroes—Hercules (strength), Astraea (who can transmute into a variety of animals), and Mercury (speed)—combine their powers to fight super-villains around the globe. Filmation will produce the series at their Reseda, California animation studios.

ABC revamped their science-fiction series for another season of amazing entertainment. *The Scooby Doo-Dynomutt Hour* expands to two hours under its new title, *Scooby's Laff-A-Lympics*. Saturday morning's first two-hour series features two half-hour "Scooby Doo" mysteries, new quarter hour episodes of "Dynomutt," and two new segments: "Captain Caveman and the Teen Angels" and "Laff-A-

(Continued on page 78)

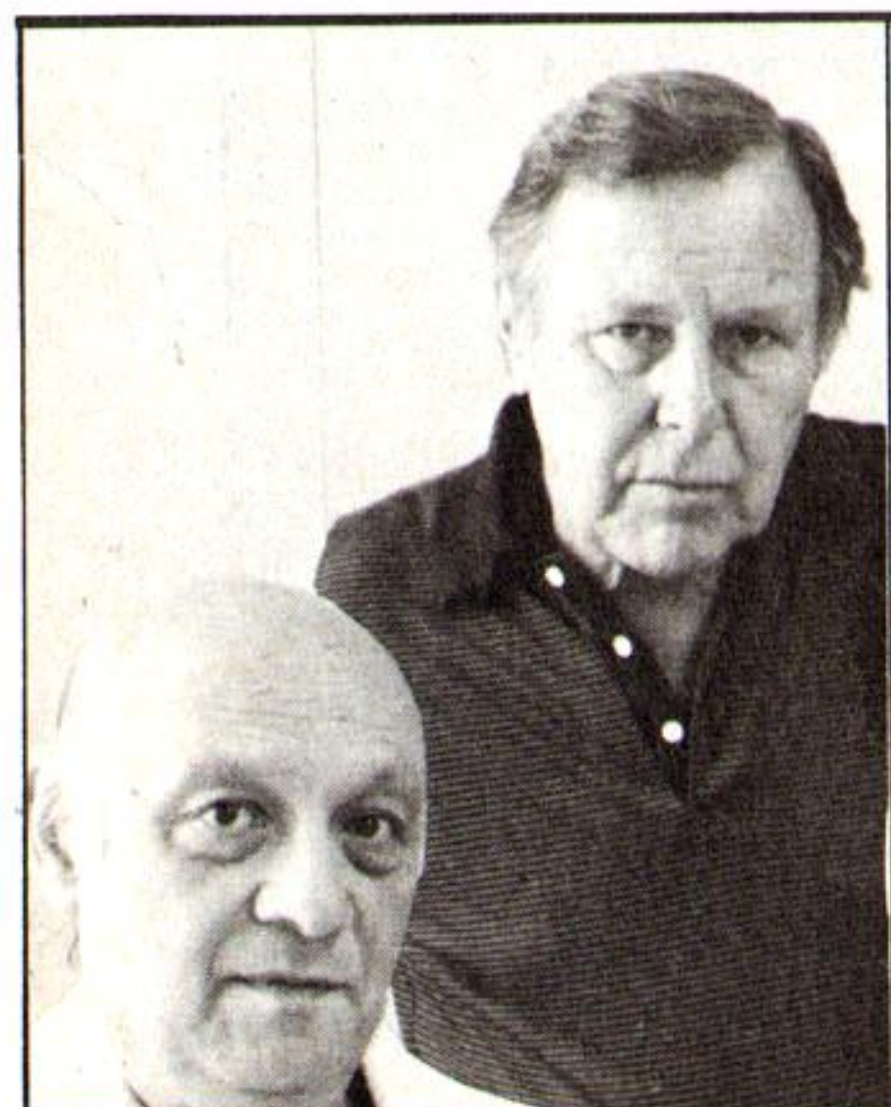


STARLOG INTERVIEW

IVAN GOFF & BEN ROBERTS

Executive Producers of *Logan's Run*

... Share their philosophy and insight into one of the most hopeful series for science-fiction fans yet to be produced, and examine the differences between the novel, the movie, and the TV treatment of *Logan*.



Roberts (left) and Goff.

Logan's Run—the TV series—will be different from the novel and the movie. Most of the action will be taking place outside of the Dome City, as Logan, Jessica and Rem search for Sanctuary and other escaped runners; they will be doggedly pursued by Francis.

By DAVID HOUSTON

"We're both novices in terms of science fiction," says Ben Roberts of himself and his partner Ivan Goff. Goff and Roberts are famous among Hollywood writers and producers. They began their association just after World War II with a play, *Portrait in Black*, which was a smash on Broadway, in London, and around the world; later their screenplay of it starred Lana Turner and Anthony Quinn. They wrote scripts for and produced such classics as *White Heat* with James Cagney, *Captain Horatio Hornblower* with Gregory Peck, *Man of a Thousand Faces*—for which they were



Photos: C.B.S.

nominated for an Oscar, and the thriller *Midnight Lace*. For television they created *The Rogues* in 1962 (David Niven, Charles Boyer and Gig Young) and produced—and wrote many episodes for—*Mannix* for seven years. Most recently, they created, wrote and produced the pilot for *Charlie's Angels*.

The question is: What are they planning to do with their newest project, the TV series adaptation of the diverting and sometimes engrossing novel that was made into the muddled and sometimes exciting film, *Logan's Run*?

Roberts: "We came to MGM on a development deal of which *Logan's Run*

was not originally a part, since we're not science-fiction people. I'm a quasi-buff though; I've read a lot of science fiction."

Goff: "Neither of us succumbed to the cult completely, though we both read it."

Roberts: "*Logan's Run* was dropped in our laps because there was a big problem about how to make this into a TV series. When you're faced with *Star Wars*, or even *Logan's Run* as a movie, you're talking about nine to ten-million dollar projects. Here we're dealing only with hundreds of thousands of dollars. We felt we could make it work with our own knowledge of how films are put together and what an audience expects to see.

"We felt that the cop shows had sated the audience and it was time for something new and more imaginative—which science fiction and fantasy certainly give them. I think that's the reason for the upsurge of things a little larger than life—*Six Million Dollar Man*, *Wonder Woman*, *Man From Atlantis*—"

Goff: "We're now getting out of the gutter of cheap sleazy crimes. Now it's fancy time, complete escape."

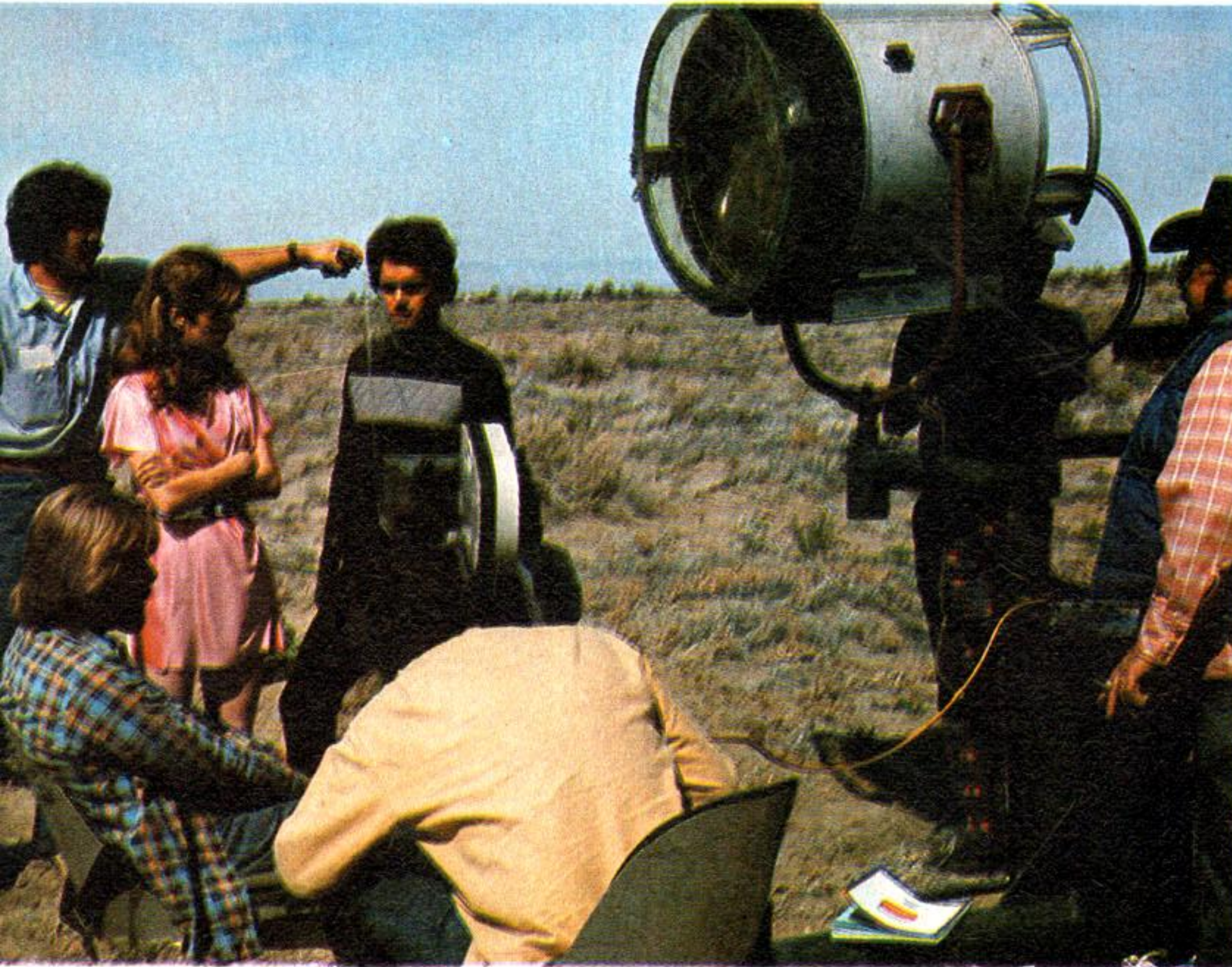
Goff has the charming and precise accent and vocabulary he's retained from his upbringing in Perth, Australia—a native American would have said fantasy, not fancy. Roberts is a native New Yorker. How fully developed was the *Logan* series when it was dropped in their laps?

Roberts: "It was in first-draft screenplay form." (The draft was written by Saul David and William F. Nolan, who was a co-author of the original novel.) "We disagreed with a lot of it in terms of series development. We did a revision, working with the director and our plot director, Preston Ames, who has the most important job on any show. We needed to stress the human drives of the two people, Logan and Jessica, and to work out more completely the characterization of Rem, the android they meet along the way. He's played, deliciously, by Donald Moffatt, one of the best actors in this country.

"The audience should really care for the two innocents lost in a destroyed world and their robot companion. Once you've established their characters and learn the causes that drove them outside, a revolution against tyranny, you'll care for them."

Roberts and Goff hope to avoid the vagueness that led to the evaporation of *Fantastic Journey*.

Roberts: "In *Fantastic Journey*, they all get lost in a time warp. What does that mean? And why are they trying to separate? Don't they like each other? You couldn't get sufficiently involved



Above: You would imagine that filming in a desert would provide all the light a cameraman would need. In fact, stark sunlight creates harsh shadows. Here a light is brought in close to fill-in facial shadows.



with those people because they couldn't get involved with each other. A relationship would have been self-destructive; then they could no longer strive to return to their respective times, and you'd have no series continuity, no goal. But the episodes I saw were very well produced and had some interesting effects."

Evidently Goff and Roberts did appreciate the production of *Fantastic Journey*; from that show's team they have hired their line producer, Leonard Katzman, their cameraman, Irving Whitman, their special-effects man, Bill Carrincross, and their story editor, D.C. Fontana.

Roberts: "We're trying to do stories that are about people and just happen to be in the 24th Century. Our favorite analogy is that if you were doing a story with today's technology and setting it at the time of Jesus, they would see airplanes, television—and that would be science fiction to them, as it was to Jules Verne and the readers of Jules Verne, but it would still be a story about people."

Goff: "We're talking about greed, lust, hate, fear, love, revenge, war, lust for power . . . and we also have a definite plus in that the representative of menace in *Logan's Run* is good looking and has that wonderful dedication to, well, to what happens to be the wrong side."

An hour-long pilot was shot in the spring but has not been aired. Now that will be expanded to 90 minutes for an extended kick-off episode to be aired in September.* What changes from the book and film does the inaugural episode introduce?

Roberts: "We will explain that the City of Domes is run by a Council of Elders—which no one knows about except those they choose as their successors."

Goff: "That was something that always baffled us both about the feature and the book: 'Who was running things?'"

Roberts: "Carousel was clearly a fraud that someone was manipulating. We felt forced into something we had wanted to do anyway, to introduce this elite society of people who have gone through the Last Day barrier and are ruling, keeping the population in balance.

"Theirs is a tyranny based not on im-

perialism but on containing itself. They recruit Francis, who is stunned to see that there are people who are old. They explain to him that people are chosen from the society to succeed even them. The Elder convinces him to help by reminding him that in their society, up to the age of thirty, everyone is given his every wish, and that any alternative to Carousel would be unthinkable."

Goff: "Francis accepts this because it's all he's known all his life. And there is the added inducement that if he succeeds in apprehending the Runners, he will be added to the Council and groomed to be a ruler."

Are the Flower Crystals implanted in the palms of citizens in both the novel and the film to be retained by television?

Roberts: "We quite deliberately eliminated the crystals. It would be a terrible interference in a TV series. You'd have to constantly be explaining it."

Goff: "It wasn't even too clear, from our study of the novel and the film, what the various colors and degrees of colors signified. We considered it simply a device to remind the audience that someone's time was up. If the place was indeed computer-run—a notion we found hard to credit—then the computer would simply maintain a dossier on everyone. You wouldn't need life clocks."

Roberts: "It's a mystifying movie. I believe that's the reason it was not very successful."

Goff: "It was very nearly successful. A lot of people react to it."

In the novel, Sanctuary was real; it was an abandoned space colony near Mars. In the film, Sanctuary existed only as a state of mind.

Roberts: "On television, Sanctuary might very well exist in some physical form. Although we do say, in the pilot, that Sanctuary may be within the human being. Their search on television is not so much for Sanctuary—which they do continue to seek—but for other Runners with whom they can go back to the City of the Domes and free those who are doomed at thirty."

Goff: "They do believe that Sanctuary will be a place where men and women can love and have children and grow old."

The novel has as its setting the entire planet; the film was set in the City of Domes and in Washington D.C. What will be the geographical scope of *Logan* on TV?

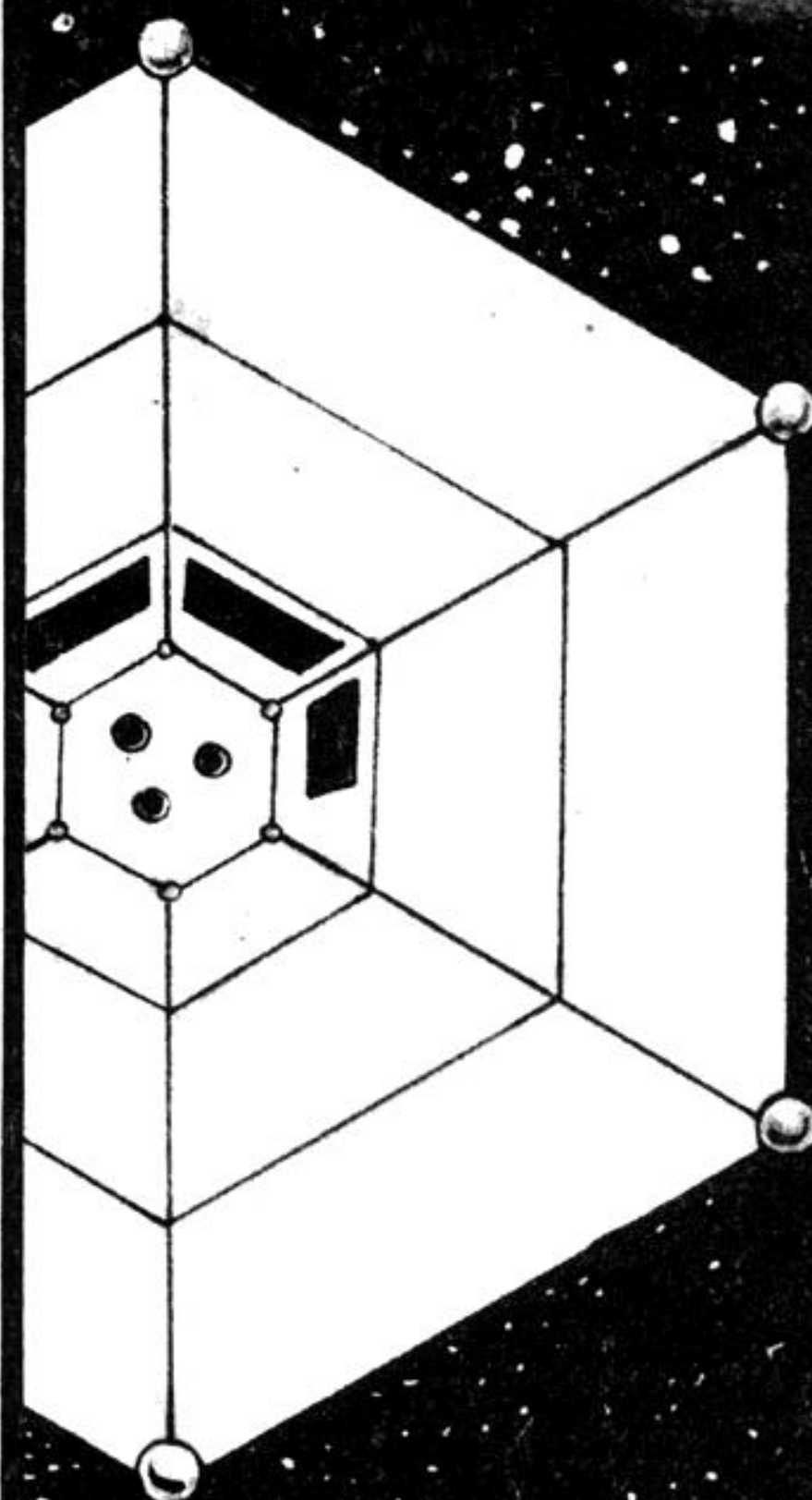
Roberts: "Ours is set all over this country, in the enclaves of civilization left here after the holocaust."

What of the monumental sets and miniatures of the Domed City used in

A New Book
By MEL ADAMS

SPACEFLEET

THE
STRANGEST
OF UFO'S
REVEALED



VIEW

Illustrated by Judith R. Barrett

Bizarre SF-FI, 20 full-page illustrations with description, specifications and anecdotes.

A perfect gift for children and adults.

Please send me _____ copies of SPACEFLEET. I enclose \$4.50 per copy plus 50c for postage and handling.

(California residents add 6% sales tax)

Name _____

Address _____

City _____

State _____ Zip _____

SPECTRUM PUBLISHING
4080 Siskiyou Avenue
Santa Rosa
California 95405

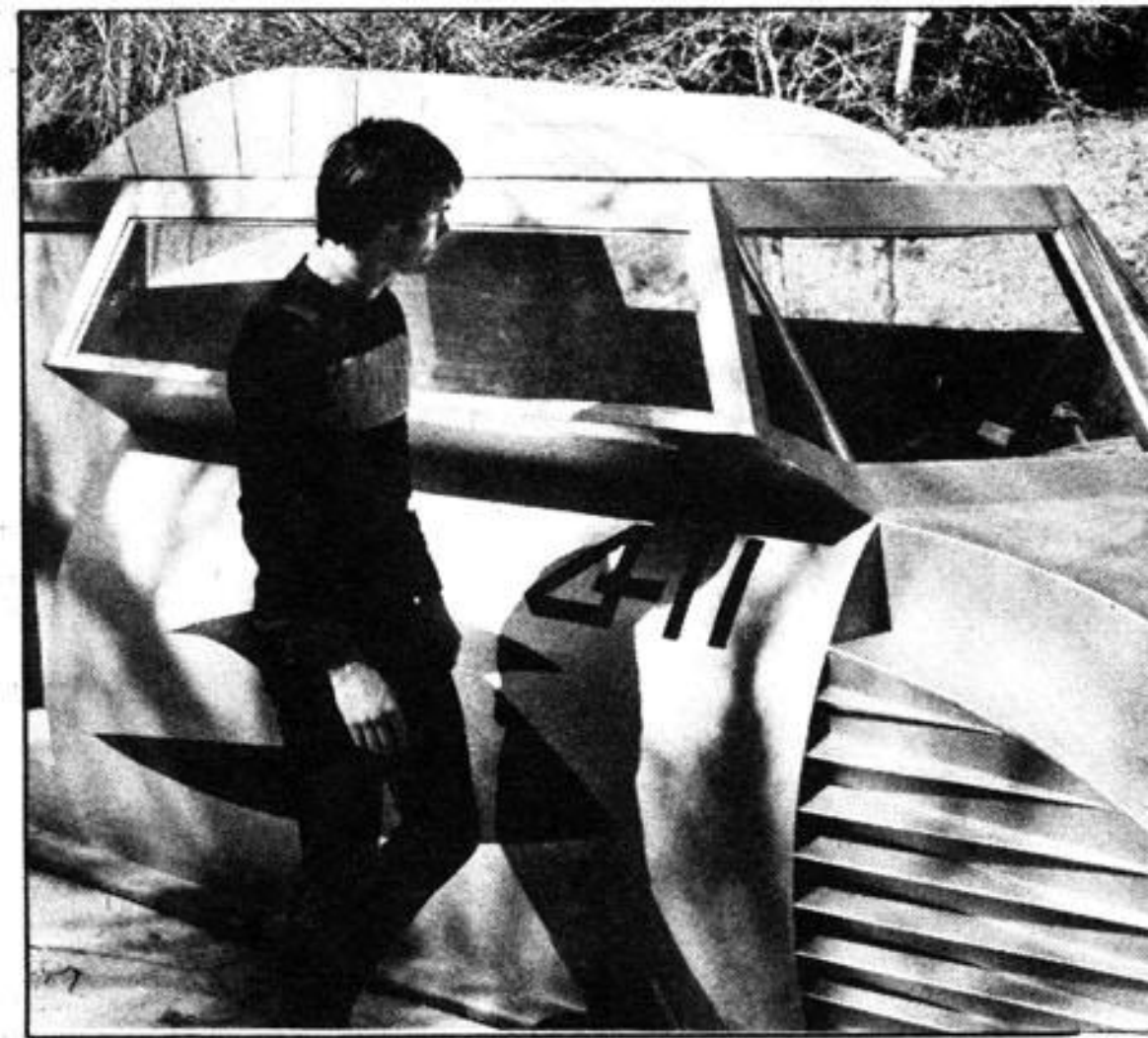
*Even though Goff and Roberts did a script revision, added additional elements and expanded it from 60 to 90 minutes, that original script was used in filming the initial *Logan* pilot. That first, 60-minute effort was reviewed and synopsized in STARLOG No. 8, Log Entries. Unfortunately, it will never be aired. However, a close reading of that Log Entry, as compared with this interview, will yield insight into the problems encountered with the original script and how they were subsequently handled.

Logan (Gregory Harrison) and Jessica (Heather Menzies) find the world outside their secluded Dome City filled with both excitement and unusual dangers.



(Above) Using a cutoff device, Rem prevents the Robot City security system from detaining them. (Below) Donald Moffat, as the android Rem, repairs himself.

Besides Donald Moffat, who joins the series as Rem, Randy Powell (Below) is Francis, shown here with the hovercraft used by Jessica and Logan in the original pilot.



the movie? Will television attempt them?

Roberts: "We show the Domed City from the movie footage in the pilot, but our story does not take place in the City. We'll show only the Room of the Elders and possibly other sections of the City on occasion."

How extensive will the special effects be?

Roberts: "We have the best special effects department in the world here at MGM. They've done almost everything—from *Forbidden Planet* to *King Kong*. They're used by outside studios frequently. On a weekly basis, Fred Kramer will be our effects man. The effects will be on the order of those used for *Fantastic Journey*. We're not really aiming toward the outer-space look, but we'll go into it if the story warrants."

Any intriguing hardware?

Roberts: "Logan and Jessica find what appears to be a hovercraft. It's rather like the landspeeder in *Star Wars*, but we didn't have the luxury of a \$10,000 optical, so we made a car that works on hydraulics and has a skirt that hides the wheels. But it does rise and

drop like a hovercraft."

Goff: "We had to be careful of our angles, but mostly it works very well."

Roberts: "We may conceivably build a Maze Car that can travel outside the City and be independent of the tracks—to give Francis more mobility. He can't very well be on foot all the time."

"Much of our money for the pilot went for matte paintings. We got some really spectacular effects. Our matte painter is Matt Hurich who did the paintings for the *Logan's Run* movie as well. I never knew how they did that scene with Logan at the Lincoln Memorial. It was a matte. Beautifully done."

"We're not discounting the magic and marvels of the future. For one thing, they help us tell the stories. Take *Star Wars*—what do we talk about? The effects. Here we were, grown men, saying, 'Just wait till you've seen that sword fight with the laser beams!' You impose on your future what you believe it will bring technologically, but you can't impose the future on people. As in *Star Wars*, essentially it involves the audience because you're trying to rescue the Princess and destroy the evil, and

you're doing it together."

What stories will the series be telling? Who are the writers?

Roberts: "In 'The Crypt' they come upon people who have been preserved cryogenically. Logan and Jessica discover that they have enough serum to unfreeze only six out of the whole cryptful of people. They have to determine from the legends on the containers which persons might be helpful to them in rebuilding the future. We find that one body has been replaced because before he died he recognized the fact that the men of the future would not be likely to unfreeze a psychopath or sociopath, so he substituted himself for a famous and accomplished man. They think they're unfreezing an Einstein and instead they get a Dillinger. Harlan Ellison is writing that one. It's called, 'The Crypt.' "

(Ellison wrote "City on the Edge of Forever" for *Star Trek*, two superb episodes of *Outer Limits*, and has written numerous scripts for other television shows—see the Ellison interview in STARLOG No. 7).

"In another story, 'Man Out of

Keene Curtis guest stars as Draco, leader of the robots of Robot City. Draco, who is programmed to deal with humans, attempts unsuccessfully to stop the trio from leaving.



Time,' objects have been sent ahead in time—much as we are beaming things out of our solar system looking for life elsewhere—to find out if anything exists in their future. When our heroes pick up the object, it activates a time machine that brings a man into their time. He's trying to solve a problem that looks like it will mean the end of his civilization. David Gerrold is writing that one."

(Gerrold wrote "The Trouble With Tribbles" and the story for "The Cloud Minders" for *Star Trek*, two animated *Star Trek* episodes, and five episodes for *Land of the Lost*, for which he was story editor. He also has a regular column in STARLOG, of course.)

"In one story, they come upon a society that has perfected a machine that can *leach the evil out of you* by dividing the person in two—a good one and a bad one. The bad one is then cast out—as the angels did with Satan."

Goff: "The good are all good and the evil are all evil. Except that the machine does not quite work."

Roberts: "Jessica becomes divided and the task is to reintegrate her. The people of that society are forced to

realize that the two aspects of human nature belong together and that it is the function of a human being to know his evil and learn to control it."

Goff: "It's a story with a moral, and it's also dramatic and interesting. It's a tour de force for our leading lady, Heather Menzies, too."

Roberts: "In another episode they come upon a building that escaped the holocaust simply by being so far from the urban centers. It's an insane asylum now, and the lunatics are running it. They're deliberately kept mad, kept believing that madness is the normal way of life.

"And there's a story in which an intergalactic society is out to imperialize the galaxy—starting with Earth. They have developed a method of finding and externalizing the fantasies, desires, wishes of people so they can learn the contents of the subconscious, in order to isolate a weakness in the human mind."

Goff: "Kate Michaelian is writing a similar one in which people find themselves threatened by their own dreams."

Who are some of the other writers?

Goff: "Other writers are, let's see, Shimon Wincelberg, John Meredith Lucas," (both *Star Trek* alums), Ray Brunner, James Schmerer, Ellison Joseph, John Sherlock; Dorothy Fontana, our story editor, is herself writing an episode," (she wrote or collaborated on ten *Star Trek* episodes while she was their story editor; she also was associate producer of the animated *Star Trek*, for which she wrote five scripts; she has also contributed to other series such as *The Six Million Dollar Man*). "And we have Michael Michaelian and Kathryn Michaelian Powers, who wrote several episodes for *Fantastic Journey*."

If the new *Logan's Run* series is not a complete success, it won't be from a lack of credentials or experience! What work looms next for the executive producers?

Roberts: "We've sent out for a lot of books, essays on science fiction. One by Kingsley Amis seems particularly helpful."

Goff: "The science-fiction fan field seems to be getting bigger, not smaller. As soon as we arrived here we began to get letters from fans—letters requesting kits and photos, and offering to help in any way. It's extraordinary."

Ben Roberts' final reflection expresses an attitude that perhaps signifies the greatest possibility that the series will be exciting and inspiring:

Roberts: "We're letting our writers go as far afield as they want in terms of story, just as long as it has credibility relative to the series.

"Human ingenuity is such a marvelous thing. Just think—only fifty years ago Lindberg first flew the Atlantic. Imagine what might happen in the next four hundred years!" ★

THE PROBLEM:

You can't always find a clean fresh copy of STARLOG at your favorite newsstand . . . often they're sold out . . . some dealers don't carry it at all . . .

THE SOLUTION:

Subscribe for one year (that's eight issues of the most beautiful science fiction magazine anywhere) . . .

THE PAY-OFFS:

You will never miss an issue and have to spend extra money for a back issue to make your collection complete. You receive each issue first, several days before it appears on the newsstands. Your copy is fresh, mailed in a protective envelope (no label stuck on the cover). Plus . . . you save money: each issue costs about \$1.25 at our present subscription rate.



LAST CHANCE . . .

. . . to subscribe at present rates. Starting with the publication of STARLOG No 10 the subscription rate WILL INCREASE to accord with the new single copy price. SUBSCRIBE TODAY . . . at the lowest rate you'll ever get!

STARLOG

475 Park Avenue South

8th Floor Suite

New York, N.Y. 10016

ONE YEAR (8 FULL-COLOR ISSUES) \$12.00

Only \$9.98 by subscription

(U.S. & Canada)

(Enclose cash, check or money order, drawn to STARLOG Magazine.)

Foreign subscriptions \$15.00

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Note: If you don't want to cut up this magazine, please print your subscription and/or back issues order on another piece of paper.

STARLOG INTERVIEW

WILLIAM SHATNER

Moving Right Along

. . . With the *Star Trek* role of Captain James T. Kirk behind him perhaps forever, with a new SF movie and a highly successful college tour just completed, William Shatner takes time to talk about future opportunities for himself and the world around him . . .

By DAVID HOUSTON

"An interesting situation has happened with the *Star Trek* movie. A year ago, Paramount came to me and said, 'There's a log jam here; nobody wants to sign until they see a script, and there can't be a script until you guys sign because we don't want to commit all those millions of dollars without having some members of the original cast.'"

It's a beautiful day; sunny, a little cool. We're sitting with William Shatner in his '69 Jaguar at the beach in Santa Monica, California. He continues. He speaks softly, obviously choosing his words with great care—which seems to be a policy with him.

"So with some negotiation and a little faith, I said, 'Okay, I'll sign,' and they paid me some money for signing the contract. Now it's a year later, and they recently said to me, 'We're not going to renew the contract you signed last year.' As far as Paramount is concerned, it's an open ballgame now. I find myself in the position of being let go!"

He smiles and shrugs. He knows he's just dropped a bomb, but on the other hand, it was just a matter of fact.

Boys are playing football noisily on the sand in front of us. Gulls fly over and occasionally cry out. The sunlight on the Pacific is blinding. After a moment's thought, Shatner adds, anticipating my question:

"So I have said, 'As far as I'm concerned, the *Star Trek* movie does not exist for me.* I'm going off and doing my own thing.'"

If we won't be seeing Shatner as Kirk, how will he appear to us next? Will he continue to concentrate on science fiction? What will his own thing consist of?

"I'm experimenting in many areas. I'm experimenting theatrically. I'm waiting to hear this afternoon if I'm going to be doing a two-person play in a pre-Broadway tryout this summer.**

"There's a movie I've just made called *The Kingdom of the Spiders*. It's a good solid horror picture of the genre we've all seen; still, I think there are some moments in there that might be very effective. I was trying not to play a cliché character. He's a veterinarian who comes across . . . some really horrible things. I tried in as many instances as I could to play it as if it were really happening to me—not just as a character in a situation."

Is he looking for more television

*As we now know, the *Star Trek* movie no longer exists for anyone. Check out Susan Sackett's column for the full story and the latest developments.

**He got it. He'll be doing *Tricks of the Trade* by Sidney Michaels, in a theater near New York during July and August.

work? His latest appearance was in the costume romance, *Testimony of Two Men*.

"In show business today, most of the action is in television. And television, by its nature, has to appeal to as many people as possible. Which means the lowest common denominator. Occasionally—and those are the occasions I watch TV for—television will do something extraordinary. As you might imagine, quite a lot of competition exists for those occasional roles. In the past I've been successful in getting some of those parts, but in some instances I have not been successful.

"Most of the people who are good in TV don't want to do a weekly show. I have taken myself out of that market long ago. I don't do weekly television anymore. But that leaves very very few opportunities to exercise my craft. So I am trying to invent my own work—both by buying scripts and books to make into movies or television and by putting together touring shows in which I'm trying to invent an entertainment that people will enjoy watching.

"With this last tour of colleges, I not only did the show by myself—and much of the material was my own—but I recorded it myself and now I'm releasing it. You must try to have some independence from all the forces around you here . . ."



He gestures through the air; by “here” he means Hollywood. We know that many of STARLOG’s readers have seen his touring show and others wish they had. We’d like to know what it was like from his point of view.

“I started to think about an extensive tour as a result of many requests from colleges to come and speak to the students. There was never any specification as to what to talk to them about—presumably *Star Trek* and Captain Kirk—but I never felt I had enough to offer them on that score, to be worth the money they were going to pay me. So I just kind of never did it . . . for a number of years.

“Finally, last year, I thought: well, if I go out, I’d like to do it as extensively as possible—a show not related to *Star Trek*, except that it would have a science-fiction motif.

“It was a totally new idea to me: a one-man show. I had no experience in it at all. I had to find out what made it work—and indeed if I could make it work.

“I commissioned a writer and we put together some material that lasted about an hour and a half. We rehearsed it. Finally I opened with it at a college. The response to the show was extraordinarily good, and it seemed that I was on my

way to a successful college tour.

“I did excerpts from authors like Rostand—the Moon speech of *Cyrano de Bergerac*—and Shakespeare, and some original prose and poetry related to the way science fiction grew—how man’s imagination was soaring even though his technical knowledge was limited or totally aberrated—when man thought the Earth was the center of the universe and later thought not and later thought so again; it’s been a peculiar transformation of man’s ego. We did a history of the imagination and how it’s been limited by various forces like religion and science.”

But how does William Shatner *feel* about the show?

“The emotions concerning it are many. I did, in essence, a rock-and-roll tour. I was the band. The guy who worked with me and I treated each engagement as a gig. But rock groups, if they’re very popular, are insulated from the public—on chartered planes and the like. We couldn’t do that. We flew commercial airlines and rented cars. It was always a problem. Once I was bumped from a flight and had to run the entire length of O’Hare (Chicago airport) to the only other plane that would get me to Rochester in time. By the time the tour was over, I had gone through a test of strength and endurance.

“I learned a great deal about myself in terms of being alone—and loneliness. Not that being alone was novel, it was the fact that I was *so* alone—both on stage and in motel rooms. I’ve toured before with theatrical companies, with other actors and people who help you get through the day. They’re part of your defense and your insulation. I had none of that.

“Being alone on stage is an exhilarating experience which comes to very few people—but it’s also a fearful experience, facing sometimes 3500 people, making it through an hour and a half to two hours with no protection but your own wits. I had to learn how to do it properly.”

With such great success behind him, surely there are other tours in the works; and what about that record album?

“Well, subsequently, after learning all that—how to book a tour, where to book a tour, which are the good schools and which not so good—I’m now in preparation for a second show. This one will be directly related to science fiction. I’m hiring a writer to do the show based on an idea of mine. I can’t name the writer yet because we haven’t actually signed our deal. But it’s as good as signed. He’s a famous science-fiction writer whose name will add luster to the tour. We’ll also add lights and music.

During *Star Trek's* run, Shatner played Jim Kirk as Shatner. Viewers have seen him mature as an actor through 79 episodes.

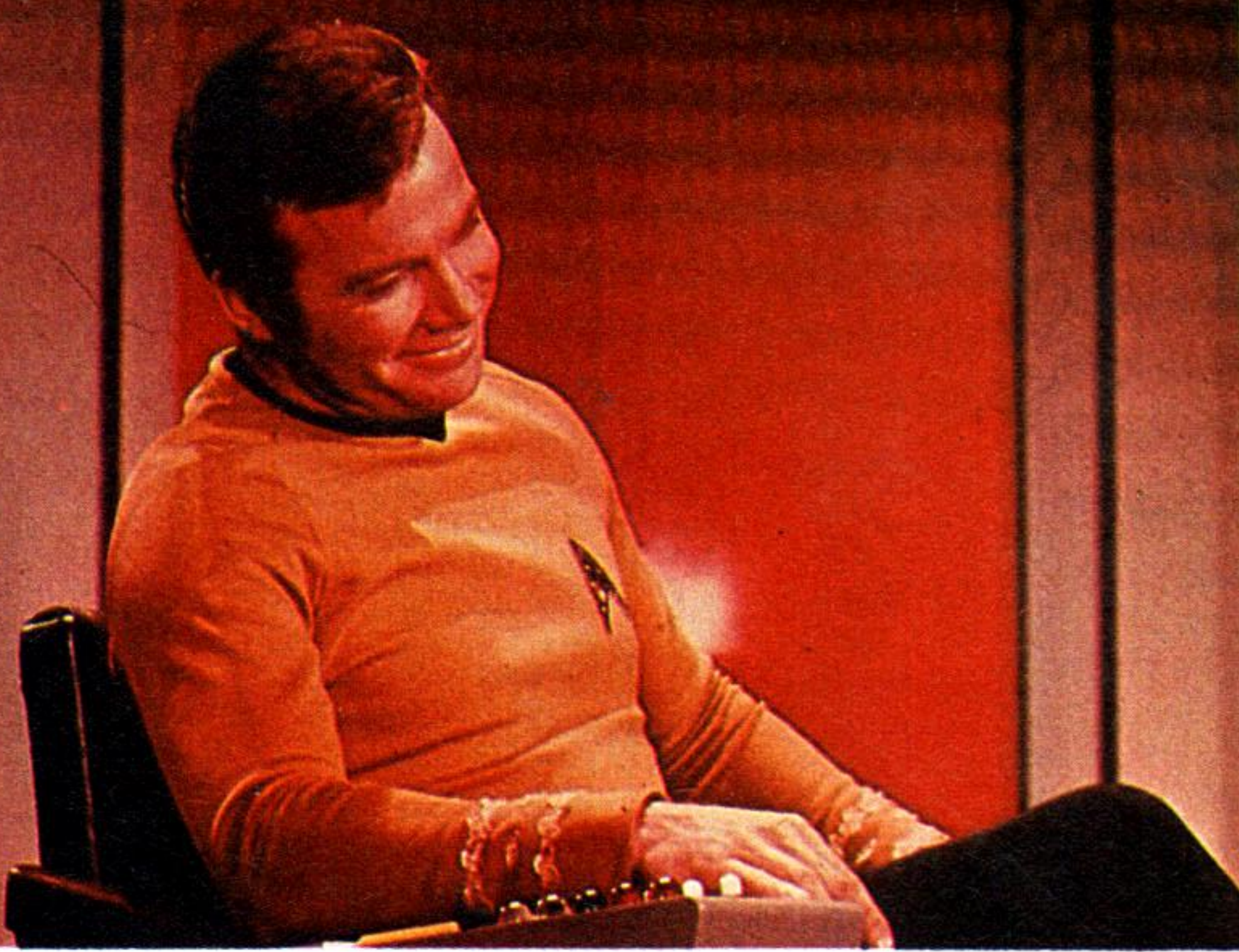


Photo: Paramount Picture

"I recorded this last tour at the final show, live at Hofstra University in New York. The album is a two-record set that is my whole show. One LP is the straight material and the other the humorous."

Shatner followed his formal presentations by opening the floor to questions from the audience—as he also plans to do with his new tour. Were the questions largely predictable or were there some surprises?

"The ones I could anticipate were the ones about *Star Trek*. Most of the original questions applied to me personally—how I feel about such and such a subject. Those surprised me."

Which personal values were the greatest pleasure to talk about?

"I'm involved in a peripheral way with a great many things. As of late I've been attracted to the plight of the whales—and I've decided to add that idea to a part of my new show. The whales are not just a life force, not just beings out there in the ocean; they may very well be intelligent, able to function in their environment as subtly as we do. Certainly they are, of the ocean, the survivors—as we are of the land. They have no predators—the same as man—no natural enemies, except perhaps man. And we are about to extinguish *that kind of life!* It's so profound that it reflects on our ability to kill ourselves. That we can kill the whales and not have a conscience about it is a direct correlation with our inhumanity to ourselves.

"We don't need to kill them. Everything that the whales gave us in the past—lamp oil and so on—can be manufactured. The men put out of work by being forbidden to fish for whales can be put to work in other circumstances. And there are very few still in that business, although tens of thousands of whales are still being killed. We're talking about a few thou-

sand whales of some species left in the world."

More broadly, he is concerned about the man-caused extinction of any vital species. And yet he's a hunter . . .

"I have hunted in the past, with bow and arrow, and there are certain animals that can be hunted—because man has killed the predators which keep those animals in proportion to their environment. Take deer for example; they're overgrazing to such an extent that they'll all die of starvation if they're not thinned out. Therein lies what's left of the sport of hunting. It's not *that* hunting that I'm talking about; it's the killing of endangered species for sport or personal gain.

"We are inextricably linked with every life form on Earth—whether it's the mosquito or the peregrine falcon—and each of those forms is subtly linked in a chain reaction. What we do and what we eat is linked to everything else on Earth. Those chickens will come home to roost, only they won't be in the form of chickens; they'll be in the form of hunger and pain and deprivation. Right now we're killing off the things that make the world function as nature intended it to."

What does nature intend? What are William Shatner's most fundamental beliefs?

"I think there's a great deal of evidence for the philosophies of life after death. I don't mean evidence in the sense of: here in the palm of my hand I hold life forces; but just in the sense of the inescapable intricacy and majesty of nature and the universe. The mysteries of science lead one to believe in the supernatural mysteries that have been propounded all these years."

He sees puzzlement on my face, nods, and stops to give the matter further thought. It's a difficult subject.

"I'm experimenting with philosophy,

religious beliefs, ideas. I don't want to divulge this because then it becomes naked; it becomes proselytizing rather than a personal search. I'm involved in an internal growth that is a result of thought and talk and reading.

"I guess I'm essentially a romantic—for very good reason: in my imagination I have seen my own death. In order to face that one *has* to be a romantic. I correlate romance with an attitude toward life which seeks to search out that which is best in life.

"Life must be more than just what we are doing, otherwise there's just no reason for it. No reason for life—except life; the same reason that seagull is circling us. If you were to look at life through the eyes of an extremely practical man, you would come up with suicide."

Again he pauses to think this through. His next statement is that of an extremely practical man:

"That's really what I believe. No matter what worlds I try to conquer. If you come up with the answer that the purpose of living is just to live, that there's no grand scheme to your living, and when you die, shortly thereafter you will be forgotten and will have entered into the eons that have preceded you and will postcede you—then you're just a grain of sand on that beach. I think that usually we're all just too egotistical to really absorb that fact. That is what I really believe, and yet at the same time the duality exists: I want to do something meaningful."

Many would say that his creation of the personality of Captain Kirk is a more meaningful accomplishment than most men ever approach. Many, too, would point out that even philosophically Kirk and Shatner have much in common.

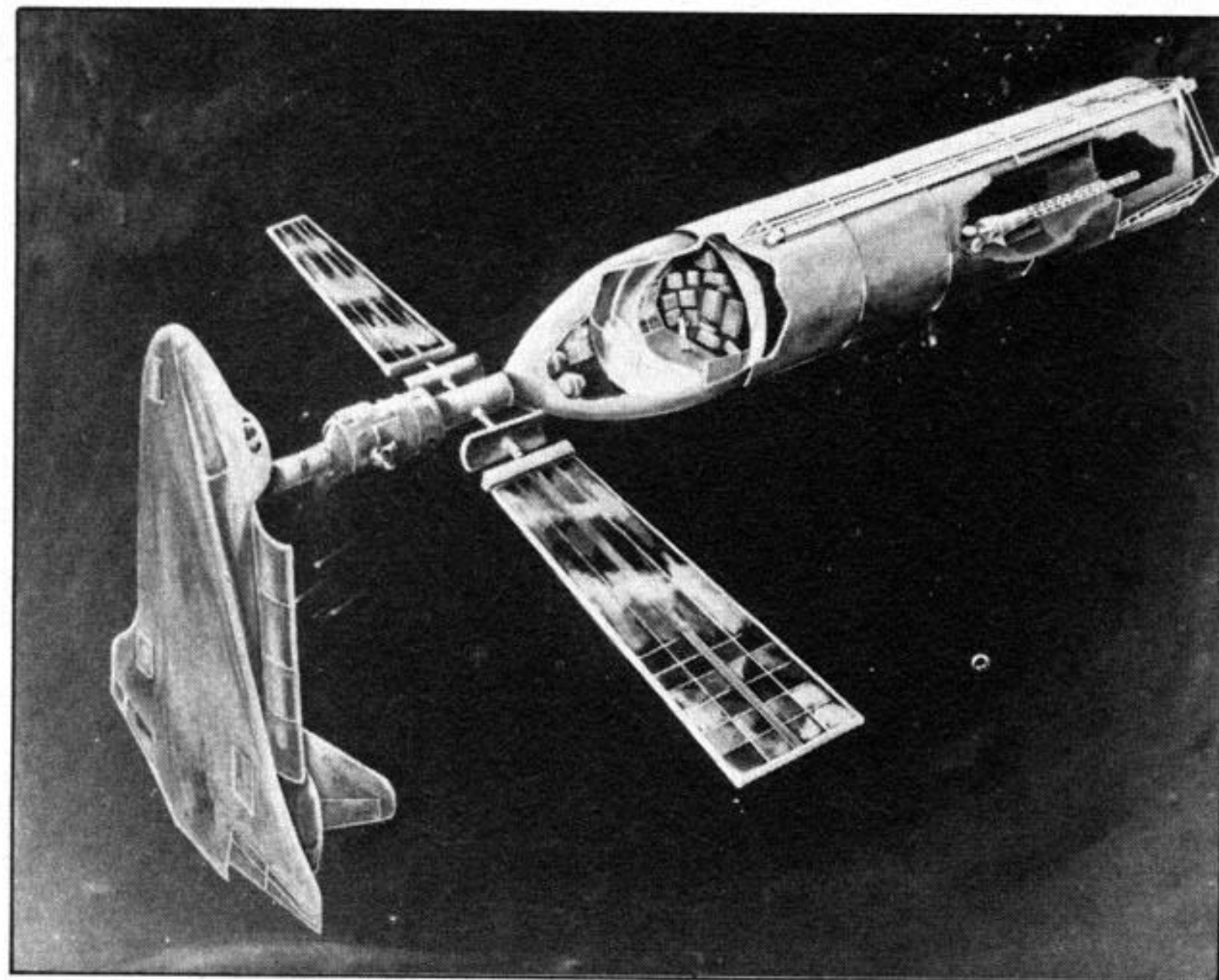
"I think that somewhere along the line Captain Kirk and I melded. It may have been only the technical necessity: the thrust of doing a television show every week is such that you can't hide behind too many disguises. You're so tired that you can't stop to try other interpretations of a line; you can only hope that this take is good because you've got five more pages to shoot. Lacking that pretense, you have to rely on the hope that what you're doing as yourself will be acceptable. Much of what was Captain Kirk is me. I don't know about the other way around."

His summary statement reflects William Shatner the idealist, the romantic:

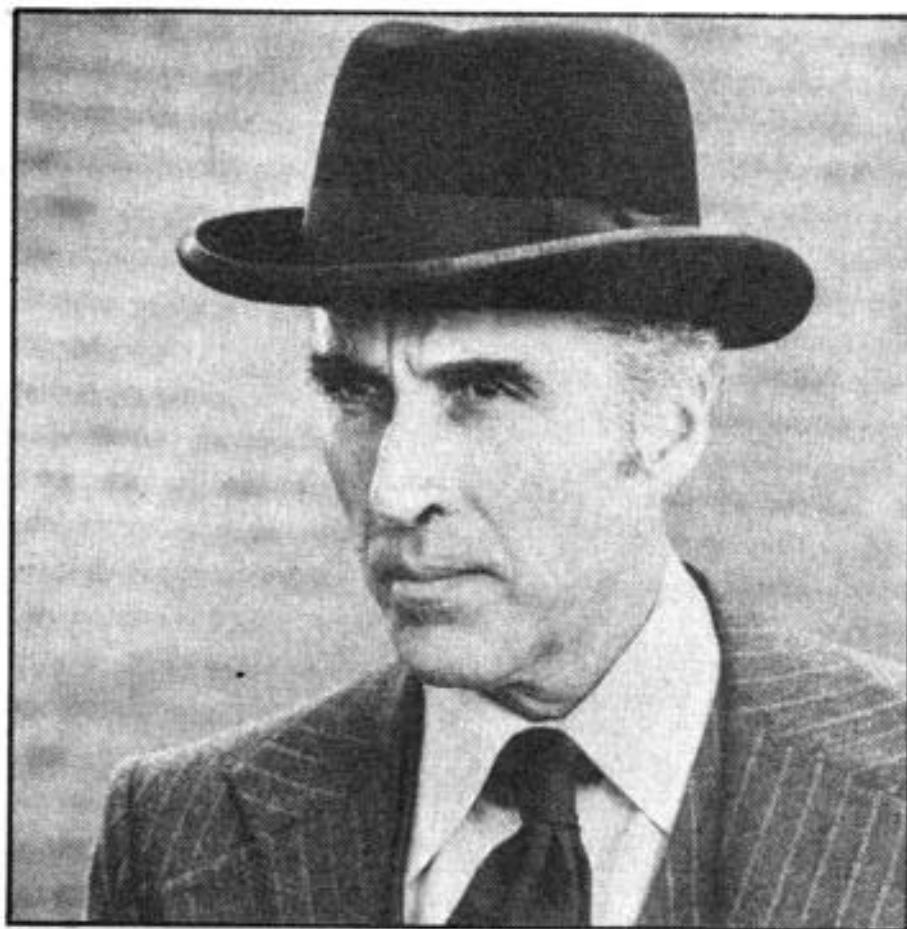
"I played Kirk the way I would like to be. Given his battles with a monster, or his decisions to go to war, or whatever—I played him as I'd like to have behaved in that situation." ★

USE FOUND FOR SHUTTLE FUEL TANK

The only element of the Space Shuttle designed to be expendable is now envisioned as possibly becoming an important part of a permanent space platform. One of several options being studied at the Marshall Space Flight Center is the possibility that the external fuel tank might go into orbit with the *Enterprise*, then become a separate orbiting vehicle. It could then become the nucleus of a space platform. James E. Kingsbury, chief of Marshall's science and engineering directorate said that from such a permanent platform "the real business of space utilization can begin." Kingsbury proposed that some of the liquid oxygen propellant in the external tank be unloaded before launch. The space gained would allow for a separate compartment of approximately 2,000 cubic feet that could be equipped on the ground for 90 days of crew habitation in orbit. A Shuttle would carry such a tank into orbit and park it. A second Shuttle launch would carry into orbit a Skylab airlock module and multiple docking adapter and a solar-electric conversion wing, which can be docked to the waiting tank. That second launch would also carry the "platform's" crew of three and supplies for six months. "Employing this concept," Kingsbury said, "studies have shown that a permanent space platform can be placed in a three-to-five year orbit with reboost capability (to



counteract any decay in the orbit). The platform can be expanded in a number of ways, using additional expended tanks or Shuttle modules, or both." As a target, the studies are directed to an initial launch in 1983-84.



WITCH MOUNTAIN REVISITED

Return From Witch Mountain is a new SF movie from Disney Studios. This sequel to the highly popular *Escape to Witch Mountain* (1975) stars Christopher Lee, Bette Davis, Kim Richards and Ike Eisenmann (of *Fantastic Journey* fame). When last we saw the gifted children from outer space, they were being taken to the hidden alien colony by way of a flying saucer. Now they are back, to find out

what life is like in a big Earth city. Their flying saucer, piloted by their uncle, sets down at the Pasadena Rose Bowl, and the kids disembark. The young teenagers, who possess supernatural powers, then take a taxi to downtown Los Angeles. Later, they encounter Dr. Victor Gannon (Chris Lee) and his partner, Letha Wedge (Bette Davis), who have devised a "mind-control" device. Determined to rule the world, the villains hope to use their new invention to turn everyone into robots that will obey their every command. Eventually, Gannon captures Tony, the alien boy (Ike Eisenmann), and subjects the child to his mind-control mechanism. His sister, Tia (Kim Richards), teams up with four mortal boys, and they begin searching for Tony. Needless to say, efforts to control Tony are far from desirable at first, and the villains get into a great deal of difficulty for awhile. However, eventually Gannon manages to control his victim properly, and then sends Tony out to seize a nuclear processing plant which he plans to ransom for five million dollars. With the captive boy at his command the authorities are rather helpless, and it is up to his sister to save the town from disaster. The usual excellent Disney special effects are abundant in this presentation, and the story is naturally aimed at family viewing, with an emphasis on juvenile humor.

SECOND CHANCE FOR QUARK

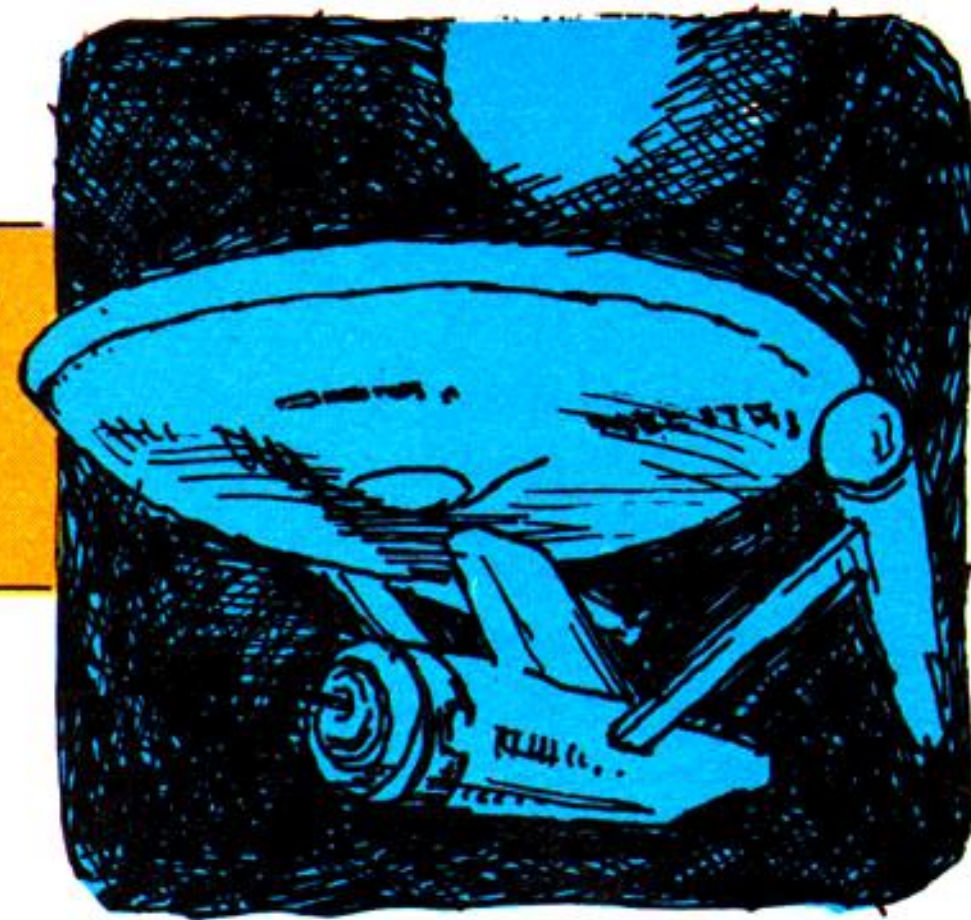
Waiting in the wings at NBC as a mid-season replacement is *Quark*. Previewed hastily last season on a spring-time Saturday night, the show concerns the misadventures of United Galaxy Sanitation Patrol commander Adam Quark (Richard Benjeman). Quark's mission in space is simply to collect intergalactic garbage (shown in the form of colossal space baggies) and store it in the gaping jaws of his taloned spacecraft. If that isn't off-the-wall enough, Quark is aided and abetted by a crew that makes *Looney Tunes* look neo-realistic. Along for the ride are a pair of lovelies named

Betty and Betty (one is a clone), a has-been scientist of the Flash Gordon out-take variety, O.B. Mudd, a boy/girl assistant named Jean/Gene, a pet protoplasmic hulk christened Ergo and a slightly out of whack android called, inventively enough, Andy. Although most of the laughs garnered during the course of the pilot episode arose due to a one-side romance between Andy and a Load Control Box, NBC feels that better times are sure to come and has ordered six additional episodes to be filmed. *Quark* will be guided by the nimble brain of professional madman Buck Henry, part of the team that exposed an unsuspecting public to *Get Smart!* a few seasons back.

(Continued on page 51)

STAR TREK REPORT

A Fan News Column by Susan Sackett



I placed my usual weekly phone call to my folks in Florida one recent Saturday morning before dashing off to the Los Angeles Convention Center, where I was scheduled to make the "official" announcement for Paramount Pictures that *Star Trek* is going to be back on television. However, my announcement was really anticlimactic, since the news had been carried by nearly every station in the country only the night before.

Mom, on hearing my voice, dispensed with the usual parental inquiries about my health (are you taking your vitamins?), my love life (so why aren't you married?—we want grandchildren), and family neglect (why don't you visit us more often?)—and got right to the point.

"Are they going to use the original cast?" My mother—the 70-year-old Trekkie.

"Hi, Mom, how's Daddy?"

"Never mind that. What about William Shatner and Leonard Nimoy?"

"They're fine. They send their love. Listen . . ."

"What about the movie? Does this mean the movie's off?"

"Well, yes, at least for awhile. It's hard to do both a TV series *and* a movie. So, how are all the relatives?"

"Your cousin Alex says you promised to send him a *Star Trek* T-shirt, one with the *Enterprise* on it. Oh, speaking of the *Enterprise*, will they change it much? What about . . ."

And so it went. If I didn't know my mother better, I'd swear she was a spy for the Klingons. Somehow, my enthusiasm for my work has taken hold, and my dear old Mom, who used to think "space" was what she tidied up the house to make more of, is now a *Star Trek* addict. At least she was asking the right questions. For the next two days, I spoke to about 7,000 people who asked those very same questions. To recap:

ORIGINAL CAST: Paramount has said nothing about recasting *Star Trek*, and we are going to try to get *all* of the original regulars back. Press releases

were hand-delivered to each member of the original cast* by a messenger from Gene Roddenberry, an indication that he would like them all back. The studio has also mentioned to him that they would like some "new faces," so he may create additional crew roles (you may recall that Ensign Chekov was added in the second season for this very reason). Naturally, all this is subject to the availability of the actors themselves.

PRODUCTION STAFF. Gene Roddenberry will be Executive Producer, and to date no one else has been set. In the next few months, we will be adding a line producer, art director, associate producer, story editor and other staff members. Gene has expressed interest in reassembling some of the talented people who worked on the original series ten years ago, if they are available. For example, while Matt Jefferies (the original art director and the man responsible for the design of the *Enterprise*) is unavailable, due to his long-term contract as art director on *Little House On The Prairie*, he will be consulting on an official basis with Gene and whoever is signed as the new art director. Gene also wanted to have D.C. Fontana return as story editor, but alas, she is currently under contract in that capacity to the new *Logan's Run* teleseries. However, you can rest assured that we *will* be staffed with the top available professionals.

PRODUCTION AND AIR DATES: Production is scheduled to begin sometime late this fall, and Paramount would like to see *Star Trek* on the air by the Spring of 1978. Although this may be a somewhat unrealistic goal, we will nevertheless be working long hours to get it on the air by then.

NETWORK AND TELEVISION STATIONS: Paramount Pictures recently acquired a string of television stations which had been part of the old Hughes Network. Next year, *Paramount Televi-*

*with the exception of Leonard Nimoy, who is starring on Broadway in *Equus*. His was sent airmail, special delivery.

sion Service, by utilizing these stations and enlisting additional affiliates, will attempt to start the often-dreamed-of "fourth network." And, to christen this new network, and hopefully attract those additional affiliates for its prime-time programming, Paramount is planning to offer this brand new *Star Trek* series—consisting of between 13 and 22 episodes.

SCRIPTS AND WRITERS: We are hoping to get scripts from top science-fiction writers, including some from many of the original writers on the old series. We also have quite a number of outlines on file, having been rejected for potential movie scripts as being more suitable for television episodes. PLEASE DO NOT SEND US ANY SCRIPTS OR STORY IDEAS, as we will only have to return them, unread. If you think you've got a good idea for a script, have your agent submit it. Haven't got an agent? Contact Writers Guild of America West, Inc. in Los Angeles, and ask them for their current agent list. It includes names and addresses of agents who will look at material by new writers. If your writing is good, you should have no problem getting them to accept you as a potential client.

VISITORS TO THE SET: These will be few and far between. Paramount is a closed lot; there are no cute little striped trams, no mechanical sharks which hourly menace tourists who pay for the privilege. We concentrate on film production here and have no facilities for visitors, as much as we'd like to have you. In return, we can promise to bring you a top-quality program.

If you have any other questions, the Editors of STARLOG have agreed to forward me the most interesting ones, and I'll try to answer them in subsequent issues. Of course, if I run into any problems, I can always call up my Mom for help—now that she's Florida's leading Trekkfan, she probably has more information than I do! ★

LOG ENTRIES

SHATNER MAKES HIS FIRST L.A. CON APPEARANCE

"They really didn't need all the rest of this," said an experienced conventioneer; "Shatner would have been enough!" Indeed, the vast hall at the Los Angeles Convention Center was overflowing with the more than 15,000 who attended Space-Con 4—on each of the several occasions when the *Star Trek* favorite spoke. Although he had appeared at numerous conventions around the country, this was Shatner's first attendance at a con in his home town. Ironically, Susan Sackett was at the same con to announce the demise of plans to make a *Star Trek* movie; happily, she also announced the *Star Trek* renaissance for television (see her column on page 50). *Star Trek* has dominated every con STARLOG has attended, but this time, *Star Wars* merchandise won hands down and *Star Wars* events came in a fairly close second. There was a panel on the fantastically popular new film, with producer Gary Kurtz moderating; and Alan Dean Foster (author of the *Star Trek Logs*—novelizations of the animated *ST* series) spoke at length about his sequel to *Star Wars*, which may or may not (at this point) form the basis for the script to the movie sequel. The pilot for the TV *Logan's Run* (see page 40) was screened, along with an unusually paltry selection of movies and TV episodes—and the ubiquitous *Star Trek* blooper reels. Other speakers and panelists included Harlan Ellison, Theodore Sturgeon, DeForest Kelley, Grace Lee Whitney, Dorothy Fontana, Malcolm Klein, Bjo Trimble, and scientists Eric Burgess, Kerry Joels, and Andrew Frankoi.



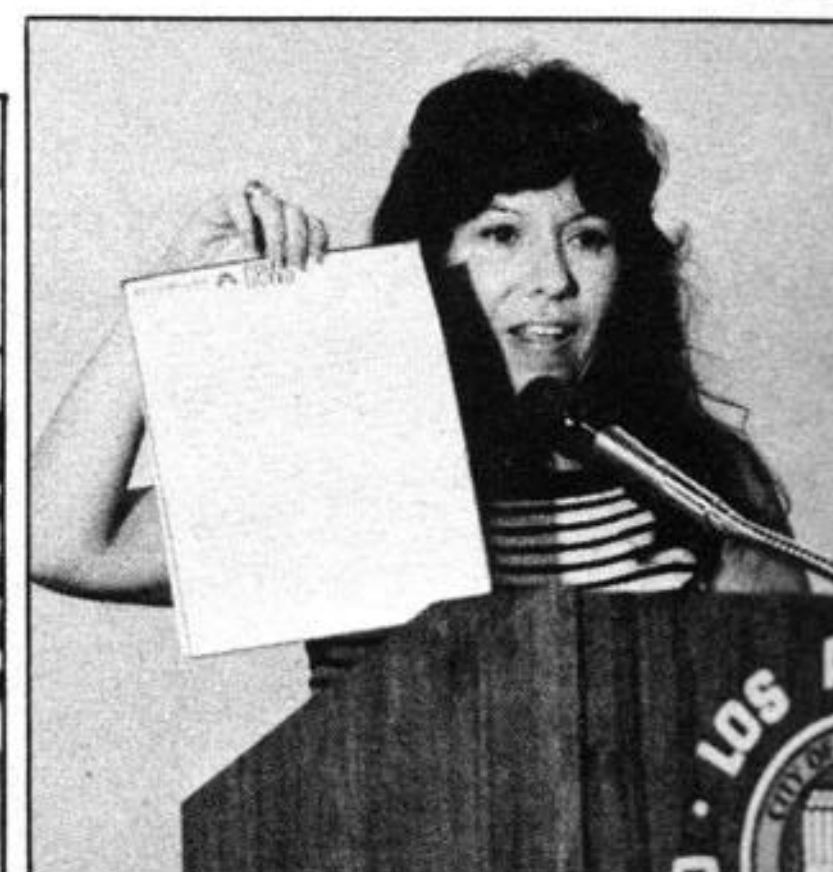
Space-Con 4 was produced by Terence Terman, president of Space . . . The Final Frontier, Inc., an organization that has previously staged three similar, but smaller, conventions. STARLOG was represented in the dealers' area and shared, with hundreds of other merchants, the inconveniences and confusion created by Convention Center management who were unprepared for our use of loading dock facilities. Merchandise had to be hand-carried from the parking lot area (a serious consideration for future con planners). It was an all-too-familiar case of a convention which was tremendous fun, but was too large and too disorganized to come off with the desired effect of "a good time had by all."



A real swinger . . .

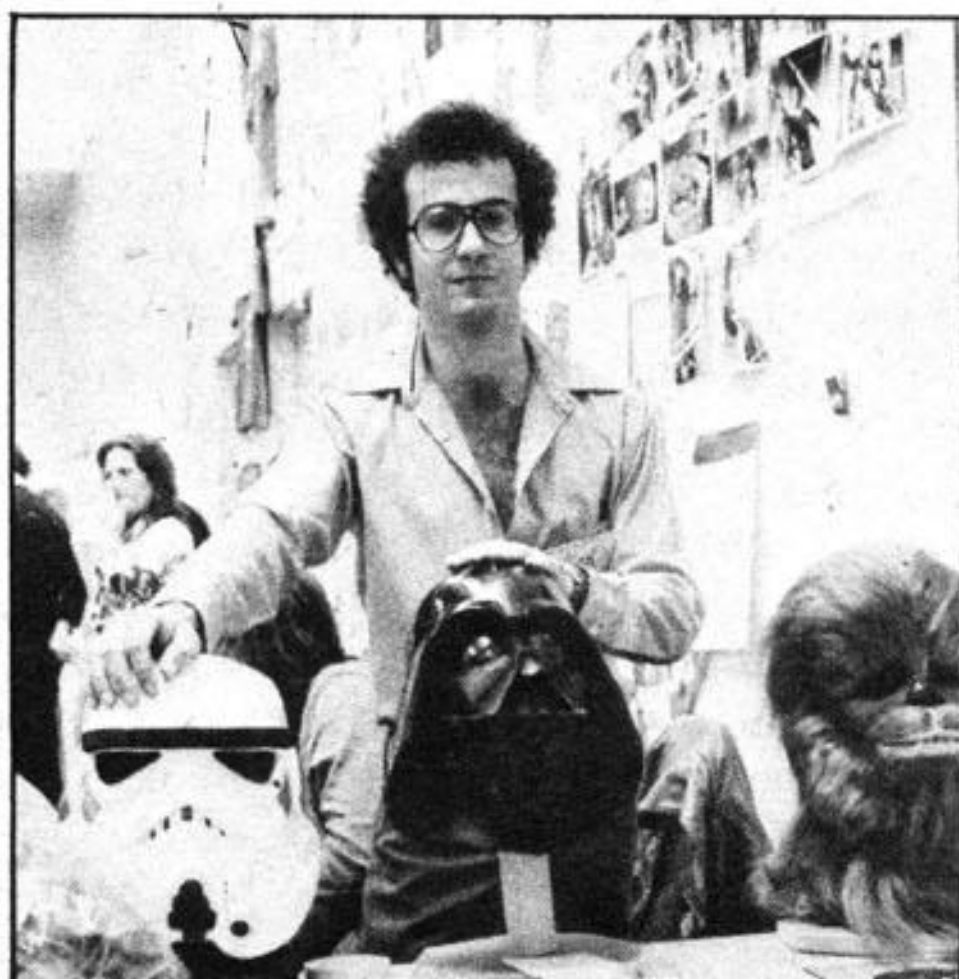
A Wookiee in the hall . . .

Restrained throngs . . .



Sue Sackett reports . . .

Youngster huckster . . .



Don Post Studio's display . . .



D.C. Fontana addressing . . .



This special issue of STARLOG is designed to showcase those SF shows coming your way for the new fall TV season. However, science fiction is by no means new to the tube. In fact, the period of 1949-1959 is considered by many to be the "Golden Decade" of televised SF. It seems appropriate that, along with some exciting views of the future, we look in the other direction, at some vintage TV—the roots of modern, televised science fiction . . .

VINTAGE VIDEO: The Golden Decade of SF Viewing

By DAVID SMITH

Attention!! All SF-TV buffs . . . It's time for a little trivia quiz:

1. Who was TV's first spaceship captain?
2. Who was the first alien navigator of an Earth spaceship? What was the name of the ship?
3. What show introduced the first "Space Academy?"
4. Which SF show first used special effects, miniatures and matte shots?
5. What show introduced the first "androids?"
6. Which show had the first robot?

If your answers were Captain Kirk, Mr. Spock, *Star Trek*, *Voyage to the Bottom of the Sea*, *Outer Limits*, and *Lost in Space*—you may want to start taking notes . . .

The first Captain was named *Video*; the alien navigator, Astro, on the *Polaris*—the home of *Tom Corbett*, *Space Cadet*; *Tom Corbett* featured the first Academy; *Captain Video* used those SPFX back in TV's infancy; *Space Patrol* introduced androids and—here we are again—*Captain Video* had the first robot: I TOBOR.

These three shows, *Video*, *Tom Corbett*, and *Space Patrol*, were the earliest SF efforts broadcast over the airwaves. The effects of their popularity, scope,

and technical invention are still being felt and seen, three decades later.

It all started in June, 1949, when Richard Coogan donned his military togs, combat boots, and headgear for the first time to become *Captain Video*—the genius who mastered electricity, time, and space in order to defend humanity. The Captain lived in the 22nd century in a secret mountain headquarters from which he commanded his Video Rangers. Don Hastings (seen nowadays on *As The World Turns*) played the Captain's youthful sidekick, known as the Ranger, who helped Captain Video battle such nefarious baddies as Mook the Moon Man, Kul of Eos, Dr. Clysmok, Hing Foo Seeng, Dr. Pauli, Spartak of the Black Planet, and Tobor, the robot. From their spaceship, the *Galaxy*, this dynamic duo defended Earth from more than 300 villains.

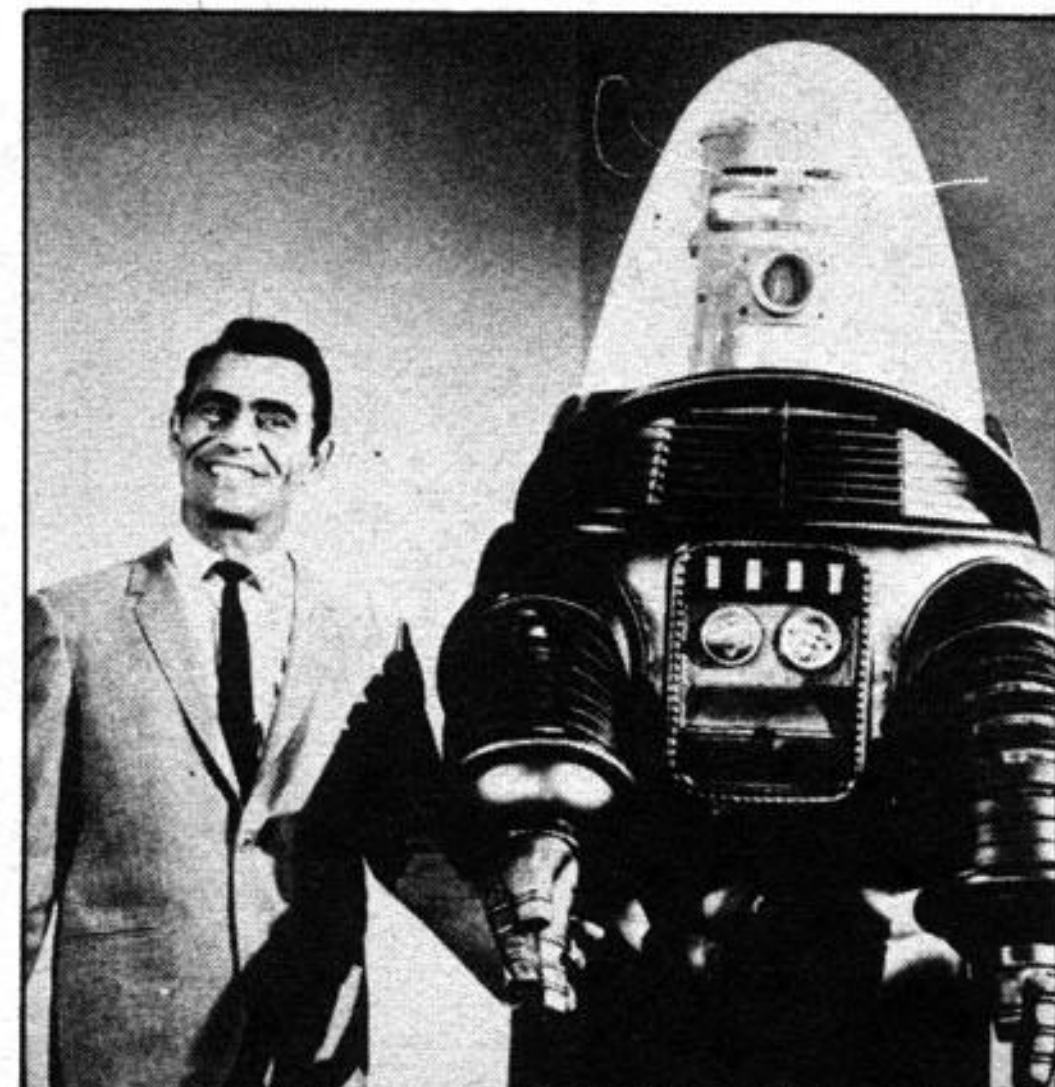
They did all this on a Monday-to-Friday serial on the miniscule allowance of twenty-five dollars a week for props. Props were a major part of the Captain's diet, which included such devices as an Opticon Scillometer, a Mango-Radar screen, and the Astra-Viewer, all of which were used as elaborate bugging devices for distances of up to several light years (the Astra-Viewer could focus on the most distant stars). Special effects on the show, by Russell and Haberstroh, included planet landscapes,

atomic submarines, cities of the future, spacecraft, and of course Tobor himself—a giant killer robot whose capacity for damage was only matched by his vast popularity with the viewers. When Tobor was killed off, thousands demanded his return, and rightly so, for though the special effects on *Captain Video* were often outshone by those on *Space Cadet* and *Space Patrol*, Tobor was the undisputed Robot King of television.

When Coogan left *Video*, Al Hodge (whose voice was familiar to radio fans as that of the famous *Green Hornet*) took up the role. Hodge met the demanding schedule of *Captain Video* well and the show's popularity increased accordingly. Captain Video was the first show to sell great quantities of merchandise—records, model rockets, wallets, cards, stationery; even *Captain Video* bedspreads were being sold. The Cap't was also the first in a long line of "space western" heroes.

Tom Corbett, *Space Cadet* was similar to *Captain Video* in its setting, tone, and villains. A major innovation was that most of the action took place aboard Tom's rocket cruiser, the *Polaris*—a 50s-style rocket with fins and a sleek, silvery exterior. Here Capt. Strong, Tom Corbett (played by Frankie Thomas), Roger Manning, and Astro from Venus (TV's first alien

Below: Tom Corbett, *Space Cadet*, pioneered scientific accuracy on TV-SF. Right: The Video Ranger watches the Captain manipulate some pseudo-scientific apparatus and Rod Serling holds hands with Robby the Robot.



navigator!) sailed through space, trained and fully prepared to face danger. The interplay between wisecracking Roger, brave Tom, and silent Astro made for as much pleasure as the Venusian swamps and jungles painstakingly created by technical assistant Willy Ley. Ley, who was a noted rocket scientist and co-worker of Werner von Braun, brought his expertise and sophisticated knowledge to bear on the show. He saw a chance to teach a vast, young audience some elementary lessons in space science and used it. It should come as no surprise to learn that Tom Corbett, *Space Cadet* introduced the American public to the concepts of matter/anti-matter particles; the existence of the asteroid belt between Mars and Jupiter; the vacuum and gravity-free environment of outer space; and "space junk"—a term Ley used in reference to man-made objects left to drift uselessly in space.

Special effects on Tom Corbett, *Space Cadet* seem particularly good when compared with *Captain Video*, which initially used footage from old westerns to fill up its bad-guy time. The crew of the *Polaris* floated about in zero-gravity, battled giant reptiles, and fought to escape natural disasters such as Marsquakes. Like *Captain Video*, Tom Corbett was televised live, but unlike *Video*, so were all the special

effects—as opposed to being shot first, and added in later.

The Captain battled crime in the 22nd century, and Tom and Roger fought and joked in the 24th, but it was not until 1951 that TV caught its first taste of 30th century conflict in *Space Patrol*. This series did not take place on Earth, but on Terra—an artificial planet serving as headquarters for the Space Patrol: an interplanetary police force for the United Planets. Ed Kemmer, who was a real-life World War II hero-turned-actor, played Buzz Corry, the Commander-in-Chief and central character of *Space Patrol*. He, along with Cadet Happy, Major Robbie Robertson, and a brainwashed villainess named Tonga battled a list of baddies almost as illustrious as Captain Video's. The Space Spider, The Wild Men of Procyon, Raymo and his androids, Capt. Dagger the Space Pirate, and a robot named Five blasted, burned, and lasered their ways into viewers eyes and hearts at 11 a.m. Saturday mornings, and twice again during the week.

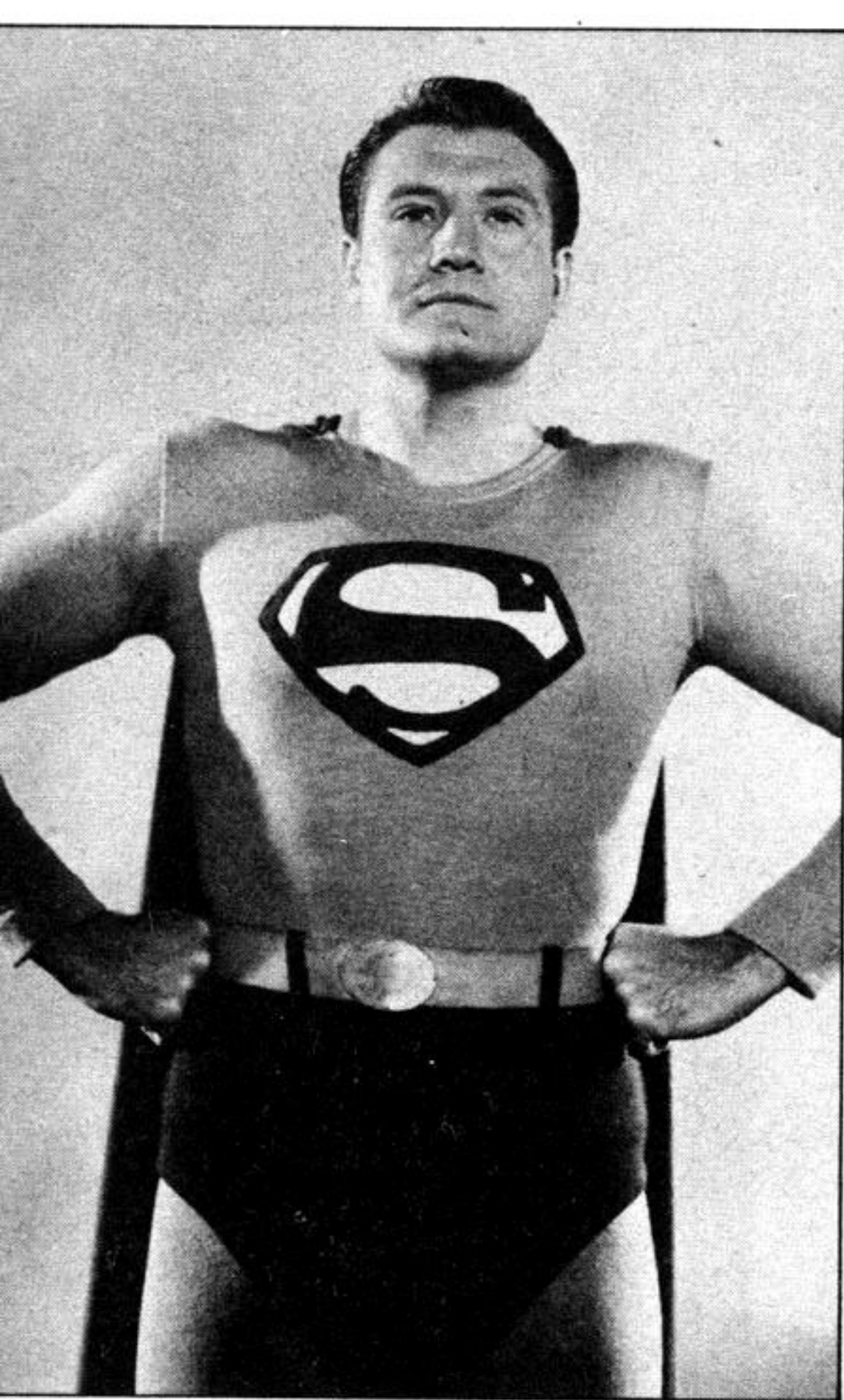
Creator and writer Mike Moser was willing to make science facts accurate on *Space Patrol*, and the producers were willing to invest more money in the show than in the earlier *Captain Video*. *Space Patrol* ran on a budget of \$2,500 a week for a 50-person crew, including the particular talents of the Dallons

brothers, Paul, Franz, and Oscar, who did the live special effects. Buzz's ship, the *Terra*, was unique in its horizontal flying position, but sported 50ish fins and portholes along its sides. She underwent so much abuse that by the time Buzz and Co. buzzed off the air, they had worn out four subsequent *Terras*, each more glorious than the last. The show's popularity, though not as great as that of *Captain Video* and *Space Cadet*, was sufficient to keep it on the air for four years, until 1955.

The success of *Captain Video*, *Space Cadet*, and *Space Patrol* was so great that it spurred a rash of similar programs in the succeeding years. *Rod Brown of the Rocket Rangers* lasted one year with Cliff Robertson in the title role and with fellow rangers Bob Hall and Jack Weston probing the galaxy for adventure. Judd Holdren starred as *Commando Cody*, "Sky Marshall of the Universe," who, with his assistant Joan, fought the menacing "Ruler."

Rocky Jones, Space Ranger, featuring Richard Crane, was the first space show made exclusively for television and completely on film. It featured true intergalactic adventure, aliens, villains both humorous and deadly, and sophisticated spaceship and spaceport sets. Its tone and style were similar to the *Flash Gordon* movie serials.

Roy Steffens' *Captain Z-RO* traveled



George Reeves not only looked like the Superman of the comics, his portrayal had just the right mixture of humor, strength and ego.

through time for adventure, while *Jet Jackson*, *Flying Commando* (Richard Webb) traversed the more familiar medium of space. There were also TV versions of *Buck Rogers* and *Flash Gordon* which left fans hungering for something more than shoddy imitations of their beloved Captain.

In 1953 they got it. Some viewers might have been surprised to find a group of stern-faced old men in Flash Gordon costumes clustered around an alien conference table, but diehard comic fans knew that this was the planet Krypton and that the men were discussing the imminent holocaust which would send the scientist Jor-El's baby boy, Kal-El, hurtling through space wrapped in a red and blue blanket. This blanket would later be made into a costume with a bold "S" emblazoned on the chest, for this infant was destined to be none other than Superman, who, as mild-mannered Clark Kent, would find work at the Daily Planet as a news reporter. (The superhero costumes in the conference scene were reused from previous SF flicks in order to cut costs.)

The Adventures of Superman was the first episode of the *Superman* series, and it told the story of his origin. George Reeves played Superman/Clark; Phyllis Coates, Jack Larson and John Hamilton played Lois Lane, Jimmy Olsen and Perry White. The same cast had convened two years earlier to make

a pilot, *Superman and the Mole Man*, the success of which spurred its backers to begin the televised series. It was to become one of the most popular shows in TV history.

Much of the show's success was due to the casting of George Reeves as Superman. Reeves gave the TV character the same kind of visual appeal that Jerome Siegel and Joe Shuster had achieved with their original comic strip superhero. Handsome, humble and intelligent, the actor almost magically transformed into Superman when he took off the glasses which gave him his mild-mannered, Clark Kent appearance. Original Producer Bob Maxwell found Reeves on a California beach, where he was struck by the actor's resemblance to Superman's bespectacled alter-ego.

Maxwell principally considered *Superman* to be an adult adventure. Under his influence, Clark remained timid, the thugs were mean, and Phyllis Coates as Lois was unusually abrasive. Second producer Whitney Ellsworth gave the show a softer touch—he made the criminals more comical, and Noel Neill as Lois played a gentler foil to Clark's character.

The making of *Superman* was a complicated affair. Four episodes were shot in ten days at a cost of \$15,000 per episode. Special effects included padding to give Reeves his muscled physique, pulley and hydraulic systems, as well as springboards for Superman's take-offs and a glass table for shots of Superman flying—later to be matted over an aerial view of Hollywood. At first *Superman* was shot in black and white, then turned to color later in its four-year run.

Although most episodes dealt with crime, several shows had a science-fiction slant, with good-to-excellent special effects. In the aforementioned *Superman and the Mole Men*, later retitled *The Unknown People*, filmmakers used animation to show the Man of Steel fly over a dam. In *Panic in the Sky*, Superman destroys a giant asteroid. In *Divide and Conquer*, Superman divides himself—a feat he never performed in the comics. Thol Simonson was the man behind the special effects on *Superman*.

In 1949, NBC ran a half-hour show specializing in supernatural horror called *Lights Out*. Hosted by Jack LaRue, this program was one of the first attempts to transplant the fantasy-tale program from radio to TV. *Inner Sanctum* was a similar offering in 1951 and was one of the first shows on TV to experiment with visual effects. *Tales of Tomorrow* was a "futuristic anthology series" featuring extraterrestrial visitors in 1951. Network heads felt that there was an audience for a show like this, but

were cautious in investing in one.

In 1955 *Alfred Hitchcock Presents* began its long, successful run on CBS. Although primarily a crime drama series, the program offered several supernatural tales to a public hungry for fantasy. *Science Fiction Theatre* premiered in 1956, presenting its tales of speculative fantasy in a straight, newsy fashion. Host Truman Bradley opened each program with the premise of that evening's story. Produced with an eye toward strictly plausible extrapolations from known scientific facts, it remains one of the classic presentations of televised SF.

The stage was now set for *One Step Beyond*.

John Newland hosted and directed this series. *One Step Beyond* concerned itself with psychic phenomena—the powers of the mind yet unknown to man. The men involved—Newland, creator-producer Merwin Gerard, and writers Larry Marcus and Collier Young were intensely interested in the subject of the supernatural. Gerard contended that there were fifteen basic psychic phenomena stories, and *One Step Beyond's* makers labored to render each story as realistically as possible. The show elicited a great deal of fan mail over its two-year run, much of it personal corroboration of the show's stories. (*Science Fiction Theatre* and *One Step Beyond* are still being shown in syndication around the country, a true testament to their early sophistication and audience appeal.)

In the same year that *One Step Beyond* premiered, 1959, another program of great importance debuted. This program truly demonstrated the advances made in television technique and the increased viewer demand for quality fantasy over the past ten years. The show was *The Twilight Zone* and it was, in many ways, the best science-fiction program ever shown on TV.

Emmy and Peabody award-winning writer Rod Serling created, produced and wrote for this show. Serling won three Emmys during its five-year run. Serling had served as a paratrooper in the Pacific during World War II where he was awarded the Purple Heart. When he returned home he took to writing and sold scripts to radio and TV before graduating from Antioch College. His teleplays "Requiem for a Heavyweight" and "Patterns" won him two Emmys.

He wrote the pilot for *Twilight Zone* in 1957. It dealt with a man who dreamt of Pearl Harbor before it happened, but couldn't prevent it from happening. His second pilot, *Where is Everybody*, had a similar element of helplessness: a man finds himself in a bizarre, deserted town, and the viewer finally learns after the man's nightmarish experiences that

(Continued on page 78)



STARLOG INTERVIEW

JARED MARTIN:

“It failed by trying to stay on the air . . .”

The latest skirmish in the war between science-fiction fans and NBC ended in defeat for the fans. The letter-writing campaign rivaled the one that kept *Star Trek* on the air for an additional year, but *Fantastic Journey* was shot down even before it had a chance to get its wits about it. Here its star, newcomer Jared Martin, shares his view from the other side of the picture tube.

By DAVID HOUSTON

“By the time we stopped shooting for the season I think everyone knew that it wouldn’t go on. In the first four episodes we were really high; we drew good ratings. Then the ratings plunged into nothingness. The handwriting was on the wall. Pretty soon, the producers stopped coming down to the set. During the last week there was a headline somewhere that we had been cancelled; so we just tried to run out the string and be as professional as possible.”

That’s Jared Martin talking about his first and only television series, a show he could be critical of but for which he

has real affection—*The Fantastic Journey*. Jared played the lead and pivotal character, Varian, the man from the future.

“I’m not used to thinking objectively about the show. It’s still such a subjective collection of attitudes . . .”

But the more he talks—about the scripts, the concepts, his fellow actors, the network politics working for and against the series, the inherent problems of science-fiction on the tube, what was wrong and what was right about the show—the more articulate he becomes.

It’s the day of the telecast of the eighth episode. Jared has just learned that the ninth has been pre-empted next week and probably will never be shown. Tomorrow is his day to report to the unemployment office. But prior to *Fantastic Journey* he had worked only twice in a year and a half (“That’s not enough to live on”) and now he has enough money to live in a comfortable house in Venice (part of Los Angeles) near the beach. All things considered, Jared is in good spirits.

We want the whole story, from the beginning . . .

“I thought I was auditioning for a small part in the pilot film, the role of a flier who crashed in the Bermuda Triangle. Desi Arnaz Jr. subsequently got that part, and even more subsequently the part was totally eliminated from the script.

“They said, ‘No, you’re going to read for the man from the future.’

“That instantly aroused my interest. I’ve had a hard time getting work—I think because I’m a type that worked a lot back in the ’30s and ’40s before the ‘natural’ look came in. I’m not too ‘natural.’

“They handed me this speech to read—it was in the pilot, the part where Varian explains what the Earth has become. It blew me out. It’s very hard to read that and not get some emotion behind it. So I did. And I went home and waited for the phone to ring.”

Several phone calls and several auditions later, Jared was asked to read once more, this time for NBC.

“They liked me, but I could tell they were worried. It was a big part and they wanted proof that I could carry my weight and look good. They wanted to see me on film—as they always do. All I could show them were these wretched television shows where I’d been the bad guy shooting girls full of heroin. Hardly the image they were after. Then I remembered *Suzanne* (a movie that has never been released; Jared was in it with Paul Sand, Gene Barry and Richard Dreyfuss). I showed them that. They loved it, and I got the part.”

Changes were afoot even then. The part Jared had won was a middle-sized one in the pilot which was shot last September. Then came the waiting to

see if the pilot would sell a series and if Jared would be featured in such a series.

“I got a call around the first of December: ‘You’re in, congratulations. don’t go anywhere for New Year’s, we start shooting in three weeks.’ And they said some changes had been made. Out of the original six leading characters three had been eliminated—including the first and second leads. That pushed me up to the number one position.”

More than the cast of characters had undergone surgery. The format had been so radically altered that not even the already-shot pilot would be seen as filmed.

“The original idea was to go both directions in time. In the pilot we had gone back in time. NBC didn’t like that. They said the past was boring and that we should only go forward in time. But we couldn’t go out and shoot another pilot. They decided to find some way to shoot some new footage about the future and insert it. Also, the pilot was two hours long and they wanted to show it in an hour-and-a-half time slot as an extra-long episode to kick off the series. So all these things were going on:

“They had to lose thirty minutes; they had to add something about the future; they had to explain away the fact that three of the people you were seeing on the screen would not be in the series; they had to explain away the fact that although the pilot did everything in the past, we were now going to go only into the future.

“NBC said all these things had to be done and they left the implementing of it to (producer) Bruce Lansbury. I think the man went crazy. I know he’d never do it again; you just can’t get together a science-fiction show that way. It’s hard enough with a cop show, but when you have to create a whole universe, a whole mythology from the ground up . . . I didn’t realize before how difficult mounting a science-fiction show is.”

While not as fanatical as many devotees, Jared has always had an interest in science-fiction. “I’m pretty well grounded in the classics—H.G. Wells, Arthur C. Clarke, and so on. But I haven’t really kept up with all the new writers. My old lady has; she reads science-fiction all the time. In fact we started to write a script for *Fantastic Journey*, but I got so swamped with work that we just couldn’t do it.” Jared’s “old lady” is actress Carol Vogel.

“I never watched *Star Trek* until it came on in reruns. Now I watch it and wonder: why couldn’t we get scripts like that?

“What happened to those writers? Where have they gone?”

Jared contends that the show’s greatest shortcomings had to do with the scripts and the fact that the format and continuity were too unspecific.

“The show was originally to be called *The Fantastic Island*, which offered a geographical texture that would have helped. We’re on an island; we have to start out here and wind up there. And on this island there is a definite geography, topography and ecology.” When they changed the title, they lost the specific sense of *place*.

“We shot the pilot on the beach and in Franklin Canyon and Bronson Canyon—and TV viewers have seen those places a zillion times. Here we were on this incredible island seeing the same old garbage. But we had to stay close to the studio to save money.

“Unfortunately, nowhere in the scripts were dates mentioned. You never knew whether we were in the 22nd, 26th, or 100th Century. In the first one, the ‘Atlantium’ episode, someone mentioned 30,000 B.C. which is so long ago it’s almost like the future—but that’s about the last mention of a specific time. There was a note in the third or fourth script that we were in the 24th Century; but nobody ever said that—so only the actors knew.”

Even though the format was too unspecific, the scripts fell quickly into a formula pattern. “The series drifted into: Well, how do we entertain them this week? We can have Roddy do this and Carl knock down a couple of guys and Varian get out his tuning fork just as Katie arrives with her cat and Ike can . . . like picking elements from a Chinese restaurant menu: one from Group A and one from Group B. It would have been a relief to get through one script without one of us getting into some kind of physical peril where the others had to run in for a rescue.”

How did the formula come about? The emphasis on action?

“We had a kind of shake-down meeting after about the third show. They determined that we’d rather have five three-page scenes than three five-page scenes. Which I thought was wrong. I’ve noticed that some of the heaviest elements of *Star Trek* were the long involved scenes that led you further and further into the ideas. It was good rich material that you can’t get when all the focus is on action.

“I really don’t intend to bad-mouth the show . . .”

Jared is quick to point out the show’s virtues:

“The kids that come up to me all enjoyed it. It opened up their imaginations and got them to dream of future worlds and past worlds. Today, TV is so rooted in reality—bang bang cop shows and things like that—and this was the only show a child could watch and just let go, drift into a totally wholesome dream reality where all the values are good values.” He adds, in the interest of objectivity: “I wish the imagination had been of a little higher calibre, but I think

the scripts were headed that way.”

Jared contends that the show was in the process of stabilizing, improving, getting better as it went along, refining its ideas. “I think the most interesting thing that was developing had to do with the characters. We had three surrogates from the present—Roddy, Carl, and Ike (Willoway, Fred and Scott). Well, Roddy’s supposed to be from the ’60s, but that’s the same as the ’70s as far as I’m concerned. The audience is supposed to see them carrying out their own wishes and dreams. Then there was me, the man from the future, for contrast. Katie (Liana) was supposed to be futuristic too, but her character wasn’t developed. The *difference* between Varian and the people from the present was never sufficiently examined. He was just supposed to be somehow better. He knew more.” Jared smiles and quips: “Varian lacked humor, was a little stiff, but he was closer to God than the rest of us.”

Jared confirms what many viewers suspected: there was a chemistry and camaraderie among the performers. “I think a lot of it had to do with Roddy McDowell, although Carl Franklin and I hit it off from the beginning. We did Roddy’s first show—the one about robots and green people, called ‘Beyond the Mountain’—practically without speaking to each other. I had known his work for a long time. He’s incredibly professional. And I was a little scared of him. Anyway after that show he got us all together; he said, ‘I’ve done series work before, and the only way to survive it is to have fun and like each other.’”

With the grueling schedule of series television, a light-hearted approach to the work can be invaluable. Jared remembers:

“Katie was very brave about the cats. They used to jump right onto her shoulders, claws out and the whole thing. There were four or five cats used.

“Once the cat was in Katie’s arms when an explosion went off. You didn’t see the cat leave Katie’s arms he was gone so fast! I think it took them half a day to get him down from the top of the sound stage. So they always had to have another cat ready.”

Those scenes when characters would disappear into the blue static that meant crossing into another time frame—they were moments of interest or awe or drama to the audience but sources of hilarity to the actors and crew:

“They were always yelling for us to freeze. At the beginning and end of the show when we went through the time warp, we had to freeze for the special effect. We’d walk into the pictures; an off-camera voice would scream, ‘Freeze!!’ And then they’d yell, ‘Run off!!’ And we’d run off. We saw this whole thing in the rushes (the film shot



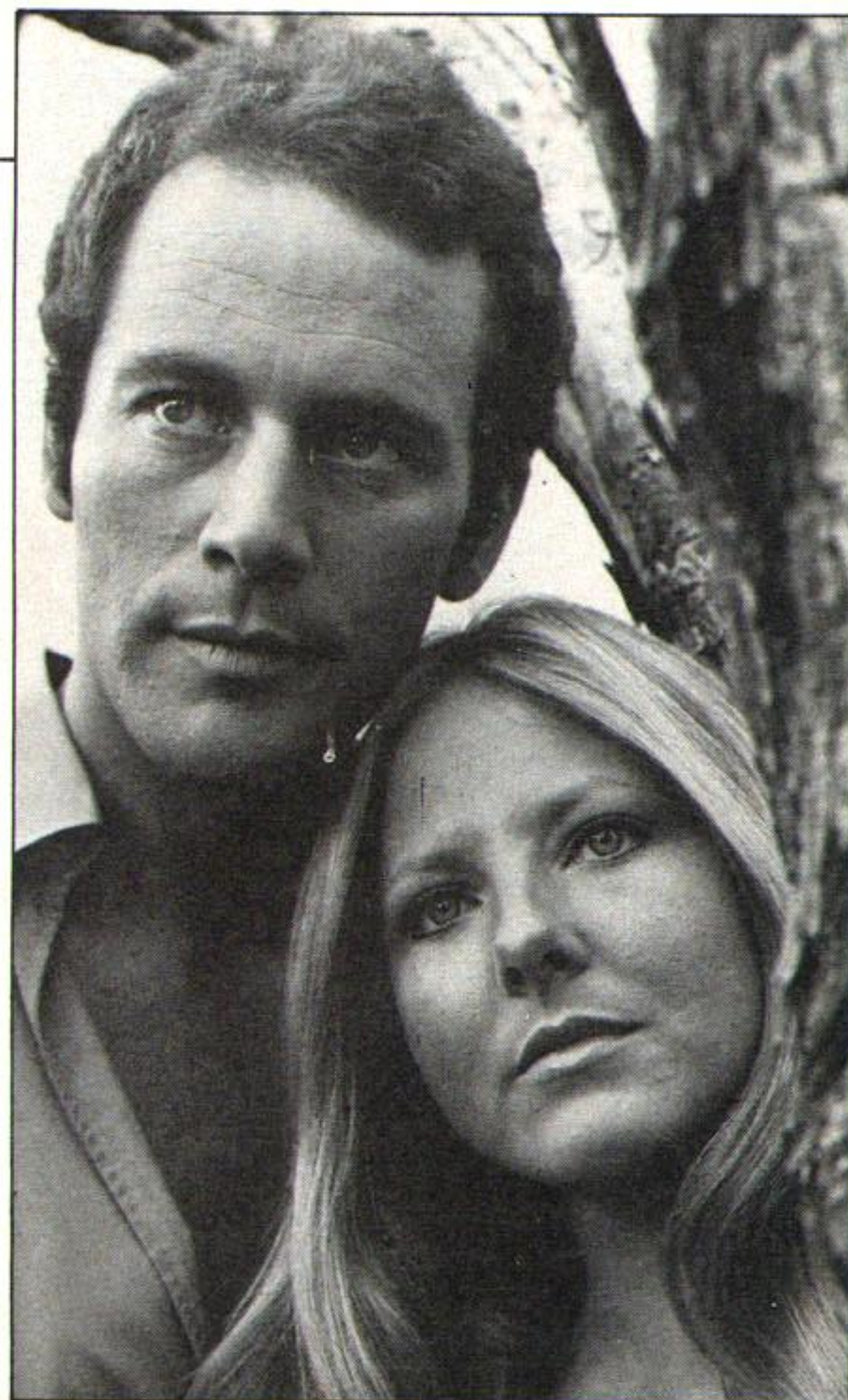
Above: Katie Saylor (Liana), Roddy McDowell (Jonathon Willoway), Carl Franklin (Dr. Fred Walters), Jared Martin (Varian), Ike Eisenmann (Scott Jordan).

daily before being edited) and it never failed to bring the house down!”

Another amusing situation caused trouble for some:

“The actors for the guest spots would be cast in the usual way—through agents, the Players Guide, however. They’d show up in the usual way and do readings in the producer’s office. Then a week later they’d report for work and be handed their wardrobe—which for the women usually meant something cut down to here, cinched in, and the skirts way up; and for the guys it meant, you know, hairy chests, tight pants. You could see a whole embarrassment factor set in! For two days they’d be unable to act normally; you could see them trying to shake loose. You’d get some weird, constrained, diffident performances from people who are good actors. Then, just as they were getting used to it, they’d be through and we’d have a new group of embarrassed actors coming in. I don’t think anyone foresaw this problem.”

What disappointed Jared most about the ill-fated series? He reaches over to click off the tape recorder to give himself time to think about that. We’re having lunch at an outdoor restaurant



In the episode “An Act of Love,” Varian was happily married to the alien Gwenith (Christiana Hart), unaware of the fate that befell newly wed men of her race.

on the Venice beach and there are sounds of children playing, gulls, wind rattling the palms. He takes a couple of sips of his Mexican beer, nods, re-engages our electronic secretary.

"I don't think television has a holy mission to explain the future to its audience. It can't. But I think certain thought-provoking questions could be brought up about where we're going, what our choices are, how we could solve the problems we'll have, what it'll be like on planet Earth two centuries from now.

"There's only one chance in a hundred for a show to get above being *only* popular entertainment. *Fantastic Journey* had the chance; it was virtually handed a mandate to do that; and it never did.

"A favorite thinker of mine is Buckminster Fuller. I'd like to have seen some of his ideas about the future introduced. I realize they'd have to have been watered down and filtered through that great thing known as Hollywood so they'd come out as entertainment—but to have that calibre of thinking at the backbone of the show would have been great.

"And science-fiction has got to be the way to go. We've tried westerns. They don't like westerns any more. We've tried cop shows; they've had a good long run and served their purpose, and

they're boring everybody to death. Now we're into the age of the sitcoms; they're proliferating so much people are bound to tire of them soon. I read an article in TV Guide about what teenagers are watching these days. They ran off the usual ones—*Laverne & Shirley*; *Welcome Back, Kotter*; *Charlie's Angels*; and it said that the only show every single teenager mentioned with reverence was *Star Trek*. So the networks have to be noticing science fiction these days."

Jared clarifies that he's not making a prediction of more TV science fiction to come: "I don't think *Star Trek* ever made it into the top ten shows. And science fiction is the most expensive kind of show to produce. You have to build everything. *Fantastic Journey* couldn't just go out and film on Ventura Boulevard; and I think some of our costumes were left over from *The Good Earth*. Money was always a problem.

"But science-fiction shows really hang in there. *Twilight Zone* has some marvelous shows; *Night Gallery* is still making the rounds in reruns—I did one of those (an episode called "Tell David" with Sandra Dee). Even *Lost in Space* is still running."

Did Jared watch *Space: 1999*?

"Very stiff. It was hard to imagine Martin Landau being that boring, because he's a very good actor. It was

like they were acting under water. And they had story problems. I don't think syndication is the way to go for science fiction. If a new show is syndicated, that just means that the networks didn't pick it up; and you don't get enough money for it."

"For the near future, at any rate, I think the success of science fiction will be in the movies, not on TV. Which is sad. The people who most need to be educated are the ones who don't go to films, who sit at home, turn on the TV set, and absorb anything that comes their way."

One last look at *The Fantastic Journey*:

"It failed by trying to stay on the air. It tried so hard to be all things to all people that it ended up with no identity.

"At first I was angry at the network and at the Nielson ratings. But you can't be angry with those people. If the show had been a real Rolls Royce they would have rescheduled it and put it somewhere besides opposite *The Waltons* and *Welcome Back, Kotter*. If it had been a really good show, I think we'd be on the air.

"There were many good things about the show. I guess the most positive thing might be that it did re-break the ground for science fiction on TV. Perhaps it has held a door open a bit for other shows that might be more successful." ★

Science Fiction MINIATURES

Federation Class Starship

All ships listed are in 1/4800 scale unless noted otherwise.

From **GAMESCIENCE** — plastic ships with stands included:

GS-1 Federation Scout \$2.00
GS-2 Federation Destroyer \$2.00
GS-3 Federation Heavy Cruiser . . . \$2.00
GS-4 Federation Dreadnaught . . . \$2.50

metal ship with plastic stand:
GS-3M Federation Heavy Cruiser . \$2.50
extra plastic stands: specify type as GS-1S, 2S, 3S or 4S. each \$.25

above stands allow for use of other ships in this ad with the following games:

ALIEN SPACE \$6.00
STAR FLEET BATTLE MANUAL \$6.00

above games require a 20 sided (Vulcan) die inked in two colors.

POLYDICE CENTER:

4-sided (Tholian), 8-sided (Romulan), 12-sided (Klingon) and 20-sided (Vulcan) dice. Available in six colors each, inked or uninked. Specify type and color: Red, Yellow, Orange, Green, Blue, White. Two 20-sideds serve as percentile dice if different color backgrounds are used.

Uninked each \$.75
Inked (black numbers) each \$1.00

20-sided inked in black and green (all background colors except red), each \$1.25
normal 6-sided dice \$.15 ea. or 2 for \$.25

From **WEE WARRIORS**:

54mm figures (1/32-35): perfect for

use with the AMT bridge set:

WEST-1 Fed. Male, walking \$4.00
WEST-2 Fed. Female, standing . . \$4.00
WEST-3 Vulcan, stndng, hands behind

back \$4.00
WEST-4 Fed. Male, firing hand phaser

(without pistol grip) . . \$4.00
25mm figures (1/72-76), standard

gaming size:
WEST-LP Landing Party (six figures, incl.

Vulcan. One may be painted as Fed. or Klingon) . . . \$2.50
WEST-AL Alien set (six aliens incl. Gorn,

Romulan male, Andorian, etc. No Klingon) \$2.50

The **EMBATTLED TREK** \$4.00

game can be played on hexboard (make your own) or with measured movement

(as above games). Requires one 6-sided, one 12-sided die and two 20-sided dice.

From **VALIANT** — in metal, 1/4800:
VTSD-1 Intruder Scout (9) \$3.50
VTSD-2 Vigilante Interceptor (6) . \$3.50
VTSD-3 Phantom Assault ship (4) \$3.50
VTSD-4 Aln. Banshee Scout (6) . . \$3.50
VTSD-5 Aln. Vampire Intrcptr. (4) \$3.50
VTSD-6 Draco cls. Destroyer (2) . \$3.50
VTSD-7 Aries cls. Escort Crsr. (1) \$3.50
VTSD-8 Perseus cls. Cruiser (1) . . \$3.50
VTSD-9 Orion cls. Hvy. Crsr. (1) . \$4.50
VTSD-10 Aln. Sadr Destroyer (2) . \$3.50
VTSD-11 Aln. Sadr Destryr. (2) . . \$3.50
VTSD-12 Aln. Mirazh Btl. Crsr. (1) \$3.50

VTSD-13 Aln. Merak Hvy. BtlC. (1) \$3.50

VTSD-14 small stands (9) for 1-7, 10, 11 \$3.50

VTSD-15 large stands (6) for 8, 9, 12, 13 \$3.50

From **ATTACK WARGAMING ASSOC.:**

1/4800 metal ships, use plastic stands:
WA-2 Fed. Recharge Cruiser \$2.25
WA-10 Klingon Battle Cruiser . . . \$2.25
WA-23 Tholian scouts (4) \$1.00
WA-30 E'ckor Battleship \$2.50
WA-41 Gorn Marauder \$4.00
WA-53 Romulan Bird-of-Prey . . . \$2.25
WA-62 Zellthon Hvy. Cruiser . . . \$3.00

Other WA items from prior ads still not in production, but may be ordered.

Add \$.50 post. or \$1.00 UPS per order. Ill. residents add 5% sales tax on all abv.

Our catalog still available (no tax) \$2.50

ANSHELL MINIATURES
1226-L N. ROSSELL AVE.

OAK PARK, ILLINOIS, 60302

Circle catalog no. of each item desired.

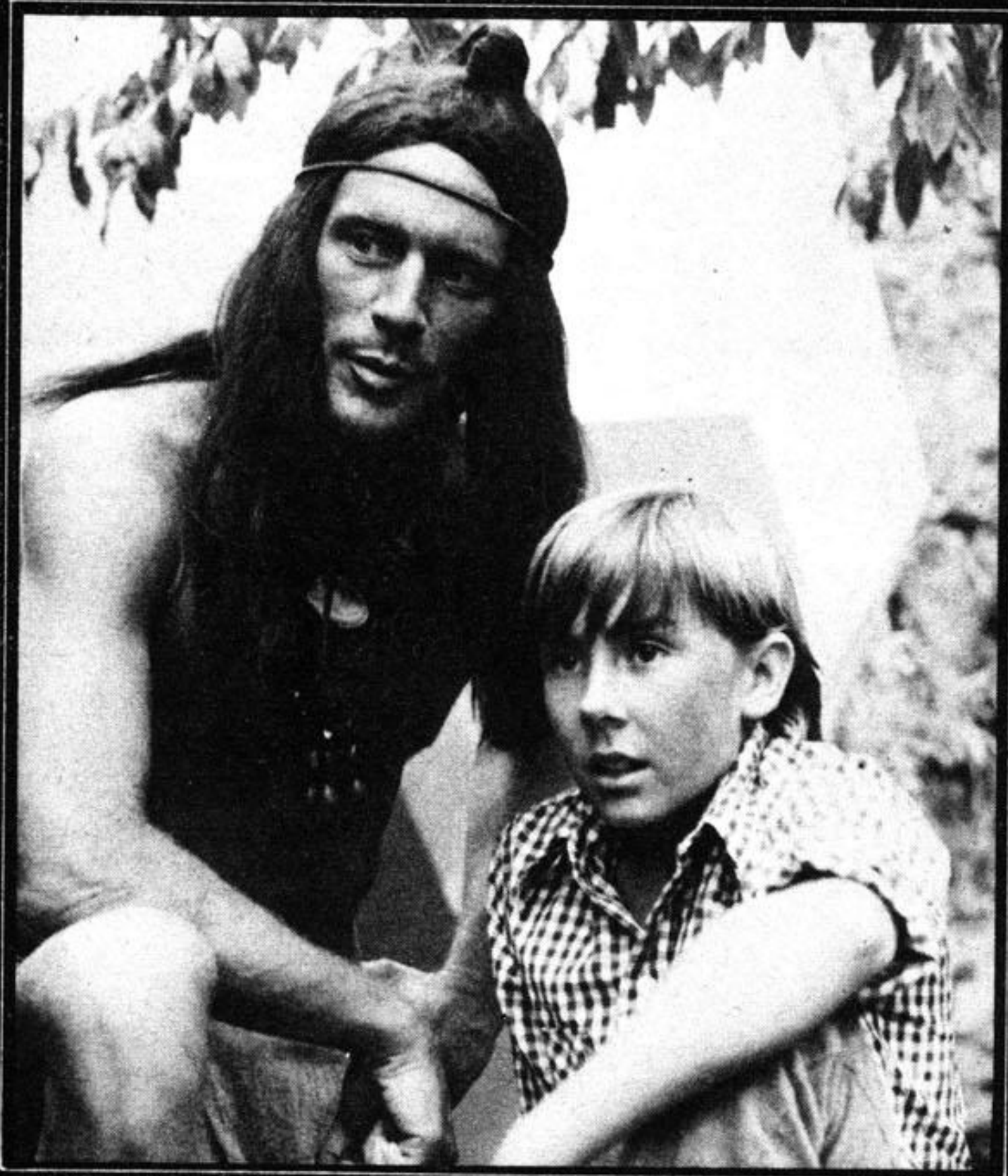
Name _____

Address _____

City _____

State _____ Zip _____

COMPLETE EPISODE GUIDE TO **THE FANTASTIC JOURNEY**



Network: NBC
Production Studio: Bruce Lansbury Productions, Ltd., in association with Columbia Pictures Television

Producer: Leonard Katzman
Executive Producer: Bruce Lansbury
Story Consultants: Calvin Clements, Jr. and D.C. Fontana

Starring:

Jared Martin: **Varian**
Roddy McDowell: **Jonathan Willoway**
(introduced in the third episode)
Carl Franklin: **Dr. Fred Walters**
Ike Eisenmann: **Scott Jordan**
Katie Saylor: **Liana** (introduced in the second episode)

1. VORTEX 2/3/77

(90-minute pilot that served as first episode)

Teleplay by Merwin Gerard, Michael Michaelian and Kathryn Michaelian Powers

Directed by Andrew V. McLaglen

Guest Cast: Scott Thomas as Paul Jordan, Susan Howard as Eve Costigan, Leif Erickson as Ben Wallace, Ian McShane as Camden, Don Knight as Paget, Gary Collins as Dar-L, Mary Ann Mobley as Rhea, Jason Evers as Atar, Karen Somerville as Jill Sands, Scott Brady as Carl, Jack Stauffer as Andy, Byron Chung as George, and Tom McCorry as Scar.

Sailing toward Grand Cayman Island in the Bermuda Triangle, a team of scientists encounter an unexplainable green cloud which causes them to be shipwrecked on an uncharted land mass. Dr. Fred Walters, marine biologist Paul Jordan and his son, Scott, are among the survivors. They encounter a human who represents himself as an Indian, but Scott follows him and discovers he is really Varian, a man

from the 23rd Century whose craft crashed here. Varian explains that different time spheres exist simultaneously in this strange "vortex" and that by moving eastward, one travels into the past, present and future. The Jordan party and Varian face danger from a group of 16th century privateers who take them hostage. No sooner are they freed when they are menaced by citizens of Atlantium, a futuristic city containing survivors of the lost continent of Atlantis.

2. ATLANTIUM 2/10/77

(Continuation of VORTEX)

Teleplay by Kathryn Michaelian Powers

Directed by Barry Crane

Guest Cast: Gary Collins as Dar-L, Mary Ann Mobley as Rhea, Jason Evers as Atar, and Albert Stratton as Iltar.

Varian, Fred, and Scott are greeted in Atlantium by Dar-L, Rhea, and Atar, who tell the three that other members of their



"Atlantium"



"Beyond the Mountain"



"Children of the Gods"



"A Dream of Conquest"

party, including Scott's father, have returned home to their own era via time machine. The Atlanteans promise to send them home too as soon as the machine is rejuvenated. But a benevolent Atlantean, Liana, warns them that their lives are in danger; that their life energies are needed to rejuvenate "the brain" that maintains Atlantium.

3. BEYOND THE MOUNTAIN 2/17/77

Teleplay by Harold Livingston

Directed by Irving Moore

Guest Cast: John David Carson as Cyrus, Marj Dusay as Rachel, Lester Fletcher as Chef, Frank Corsentino as Toren, Joseph Dellasorte as Aren, Ron Burke as Robert, Brian Patrick Clarke as Daniel, Bud Kenneally as Veteran, and Crofton Hardester as Michael.

Separated from the others by a crimson storm, Liana finds herself in a village of beautiful men and women led by their "father," Jonathan Willoway. One of the young men, Cyrus, begins to develop special feelings for Liana, but it is Willoway who proposes marriage to her. Meanwhile, Varian, Fred, and Scott are lost in a swamp inhabited by green-skinned extraterrestrials who claim to be the rightful owners of the androids that Willoway has subjugated.

4. CHILDREN OF THE GODS 2/24/77

Teleplay by Leonard Katzman

Directed by Alf Kjellin

Guest Cast: Cosie Costa as Delta, Mark Lambert as Alpha, Bobby Eilbacher as Sigma, Stanley Clay as

Beta, Richard Natoli as Gamma, Al Eisenmann as Omega, and Michael Baldwin as Rho.

A colony of young boys living in a war-torn city "emancipate" Scott from his elders. Varian, Fred, and Liana attempt a rescue and learn that the children have "the power;" a deadly weapon inherited from their warrior elders. Willoway explores an ancient Greek temple filled with futuristic weapons and is sentenced to death for defiling a holy place.

5. DREAM OF CONQUEST 3/10/77

Teleplay by Michael Michaelian

Directed by Vince McEveety

Guest Cast: John Saxon as Consul Tarant, Morgan Paull as Lt. Argon, Lenore Stevens as Lara, Robert Patten as Major Consul Luther, John Doran as Nikki, and Bobby Porter as The Neffring.

While the leader of an alien race lies dying, his second-in-command plots a military invasion of the other time zones. Crossing into a new time zone, the travelers find soldiers from the planet Mitera hunting a helpless animal called The Neffring. They soon learn that Consul Tarant plans to conquer the other zones, and Liana uses her ability to communicate with animals to learn who the Neffring really is.

6. AN ACT OF LOVE 3/24/77

Teleplay by Richard Fielder

Directed by Virgil Vogel

Guest Cast: Christina Hart as Gwenith, Ellen Weston



"Beyond the Mountain"



"An Act of Love"



"Riddles"

as Maera, Jonathan Goldsmith as Zaros, Vic Mohica as Baras, Jeffrey Byron as Heras, Belinda Balaski as Arla, and Jerry Daniels as Guard.

Secretly injected with a "cupid's arrow," Varian falls deeply in love with Gwenith, an alien whose people are living in a geologically unstable zone. Happily married, Varian is oblivious to the fact that the aliens need him to "appease the gods" that shake the earth and activate the volcanos.

7. FUNHOUSE 3/31/77

Teleplay by Michael Michaelian
Directed by Art Fisher
Guest Cast: Mel Ferrer as Apollonius, Mary Frann as Roxanne, Richard Lawson as Barker.

The travelers find a seemingly deserted carnival and meet Apollonius, a powerful sorcerer who offers to entertain them in his "funhouse," but who really wants to take over Willoway's physical body so he can return to wreak havoc on Earth.

8. TURNABOUT 4/7/77

Teleplay by D.C. Fontana and Ken Kolb
Directed by Victor French
Guest Cast: Joan Collins as Queen Halyana, Paul Mantee as King Morgan, Julie Cobb as Adrea, Beverly Todd as Connell, and Charles Walker II as Obril.

Liana is imprisoned in a golden cage by a band of hostile men. When her friends attempt a rescue, they find her in a

society where men treat women as slaves and servants. But Queen Halyana and her attendants have plans for revolution, and one night, the men all fade away into nothingness.

9. RIDDLES 4/21/77

Teleplay by Kathryn Michaelian Powers
Directed by David Moessinger
Guest Cast: Dale Robinette as Kedryn, Carole Demas as Krysta, William O'Connell as Simkin, Dax Xenos as The Rider, and Lynn Borden as Enid Jordan.

A mysterious rider on horseback warns the travelers, speaking in riddles, that the stone is the first of 12 that will provide the answer to returning home. Journeying to find it, they meet a young husband and wife from another world, living in an old mill house . . . none of which is what it seems to be. (Katie Saylor did not appear in this episode.)

10. THE INNOCENT PREY 6/17/77

Teleplay by Robert Hamilton
Directed by Vince McEveety
Guest Cast: Lew Ayres as Rayat, Richard Jaeckel as York, Nicholas Hammond as Tye, and Cheryl Ladd as Natica.

When a space shuttle from the 21st Century crashes, Varian and Willoway are unaware that passengers York and Tye are convicts attempting an escape. They journey to a colony of peaceful aliens who are able to alter molecular structure, and who cannot comprehend the concept of evil. York is determined to capture their power at any price.

STARLOG PRESENTS

THE MAGICAL TECHNIQUES OF MOVIE AND TV SPECIAL EFFECTS

PART IV

MAGICAM

By DAVID HOUSTON

Motion picture special effects (SFX) provided a direction for television dramatists: they wanted to be as flexible as film practitioners in their use of "trick photography." In many ways, TV has now outstripped film in SFX innovations. Effects that cost thousands and take days on film can be accomplished with the push of a button on television.

The survey of video SFX techniques that follows is complex, be forewarned, but not highly technical. It covers theory and practice, not circuitry, power balances, controls and the like. While certain processes and definitions must come first, the thrust here is on **Magicam**—one of the most exciting video processes ever developed, especially with regard to the telecasting of fantasy and science-fiction drama.

But first . . .

The most fundamental TV effect is the **split screen** (also called **insert** or **wipe**) which is accomplished by using two cameras to supply two separate images—say, of Harry Reasoner in New York and Barbara Walters in Washington—in which the **scanning field** (the lines that make up the TV image) of one picture is partially eliminated and replaced by part of the field of another picture. The home TV picture can seem to be **split** in half; the dividing line can

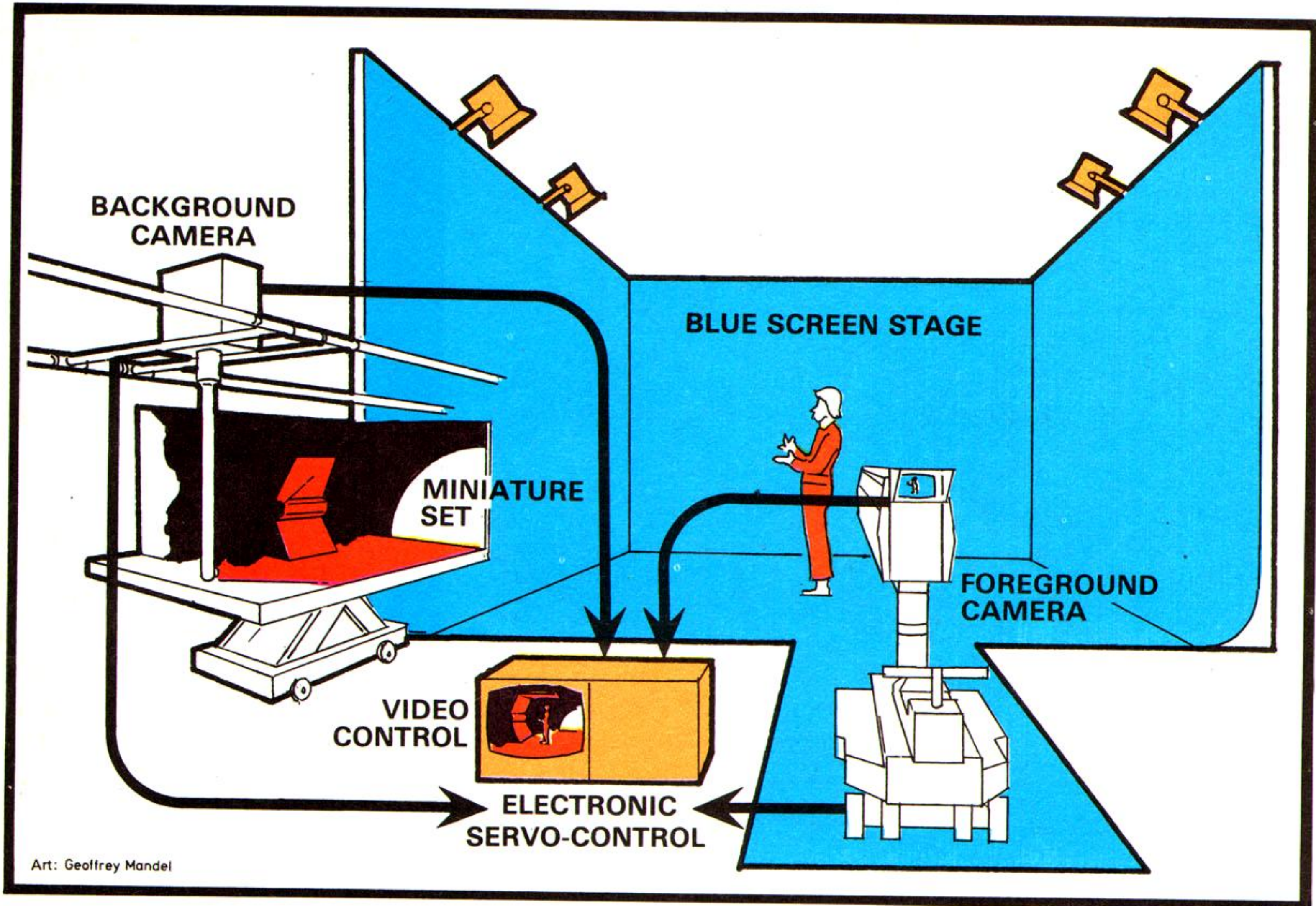
travel across in a **wipe**; there can be an **insertion** of a circle, or of any geometric shape that can be handled by the SFX control board.

The video effect that corresponds to superimposition in movies is called **keying**. In black-and-white television, this means that two pictures from two separate video sources are superimposed, one on top of the other, on the same display monitor. In the simplest effect, the black portions of one picture are electronically overridden by the white portions of the other. Subtleties can be achieved by regulating the intensities in the gray scale so that, instead of the gross black-and-white substitution, certain gray tones drop out. In this way, a brightly lighted man can be **key-inserted** into a grayish landscape background. The viewer cannot see through the man or the background because the deliberately weakened gray signals drop out completely in the presence of the more intense high-contrast image.

In color television, keying becomes **chroma-keying**—with vastly more interesting capabilities. To demonstrate how TV accomplishes what the film industry knows as the **traveling matte**, we must first see how it's accomplished on film. We've all seen mattes galore in science-fiction films, and far too often a bluish or whitish or orangish outline or "halo" gives the trick away. In order

to, for example, make it seem as though the balloon travelers in *Mysterious Island* are flying through storm clouds, a picture of the actors in a studio balloon gondola in front of a wind machine must be **matted** onto a separate piece of film of storm clouds. Here's how it's done (there are other methods, but this is the simplest and most common):

Two cameras produce separate lengths of color film: one contains the actors and foreground props against a solid *blue* background (the exact color is critical); and the other contains footage of the storm clouds, landscape painting, animation, or whatever will serve as the final background behind the actors. The color negatives then undergo a series of printings: first, the actors' picture is printed in black and white through a *blue* filter—so that in the resultant print the area that was blue comes out *clear*; second, the original color negative of that same picture is run through again and printed with a *red* filter on a separate piece of black and white film so that the blue area comes out *black* (the optical principle here is the same as that governing red-green anaglyph 3-D movies—see STARLOG No. 5); third, the strip with the black area that previously was blue is printed together with a duplicate color negative with a resultant combination in which the film of the actors has a clear "hole" where



Art: Geoffrey Mandel

The above diagram highlights the features of the Magicam system. The background camera (left) reaches into the miniature set by means of a periscope. In the center is the video control installation which permits the slaving together, by means of electronic-servo devices, of the background camera and the foreground camera, shown operating on the blue screen cyclorama stage at right.

there had been blue; fourth, the procedure is reversed to yield a strip on which the area of the actors is clear and the "sky" is black; fifth, sixth, seventh, and eighth—the same procedure is repeated in reverse to yield a strip on which the actors are black and the "sky" is clear. We're not finished yet. Then the color negative of the actors is run through an optical printer with the "traveling matte" strip of black-and-white "masking"—the one that is clear in the area of the actors—while separately, the reverse matte is being run through an optical printer with the background. These two strips of film are now run through together in a double-exposure: the "sky" fills in all around the actors and above them—like an automatic motion-picture jigsaw puzzle. Simple.

For television, the chroma-key technician punches up two live cameras or tape sources at the same time and puts their images on the same monitor; then he simply tunes out the background blue

behind the actors . . . and he has achieved a fully effective traveling matte.

The background material from the other picture automatically fills in the void left by the departing blue; so, as with a black-and-white key insertion, there is no transparency of either picture. (Blue is used because there is so little of it in the human skin tones.)

What if there were a way to produce a blue-matte chroma-key insertion for television in which the two cameras in use—one for foreground and one for background—could move-dolly, tilt, pan, etc. in such a way as to make the combined picture always seem as one? How could the cameras be made to operate so identically that there would be no disparity of motion between the foreground and background, which would be disorienting and also a dead giveaway that some photographic trick was in play? There are such systems available today, but they are not yet in wide use. One such system was responsible for the splendid special effects in the television series of *The Invisible Man*.

The two cameras used for SFX in that series were slaved together electronically; the second camera was made to correspond to the movements of the primary camera by servo-motors that duplicated the movements of the manually operated primary camera. *Invisible Man* had duplicate sets: one with

furniture, walls, and non-invisible actors, and another that was painted and lighted all in blue. The star, David McCallum, wore a head-to-toe blue body-stocking as he moved among the blue geometric shapes that corresponded to the furniture and props on the "real" set. If he were wearing only, say, a white shirt, then in the combined picture, with the blue chroma-keyed out, a shirt would be walking and talking with the "real" actors. If he carried a red book, we'd see a floating book. *And a moving camera could follow him around the room.*

Invisible Man was a filmed TV show, not videotaped, so these video special effects had to be transferred to film; this was done through the use of a 655-line picture screen (as opposed to the conventional 525-line system) for greater clarity and sharpness. Films from the 655-line picture were then spliced into the 35m footage of the show.

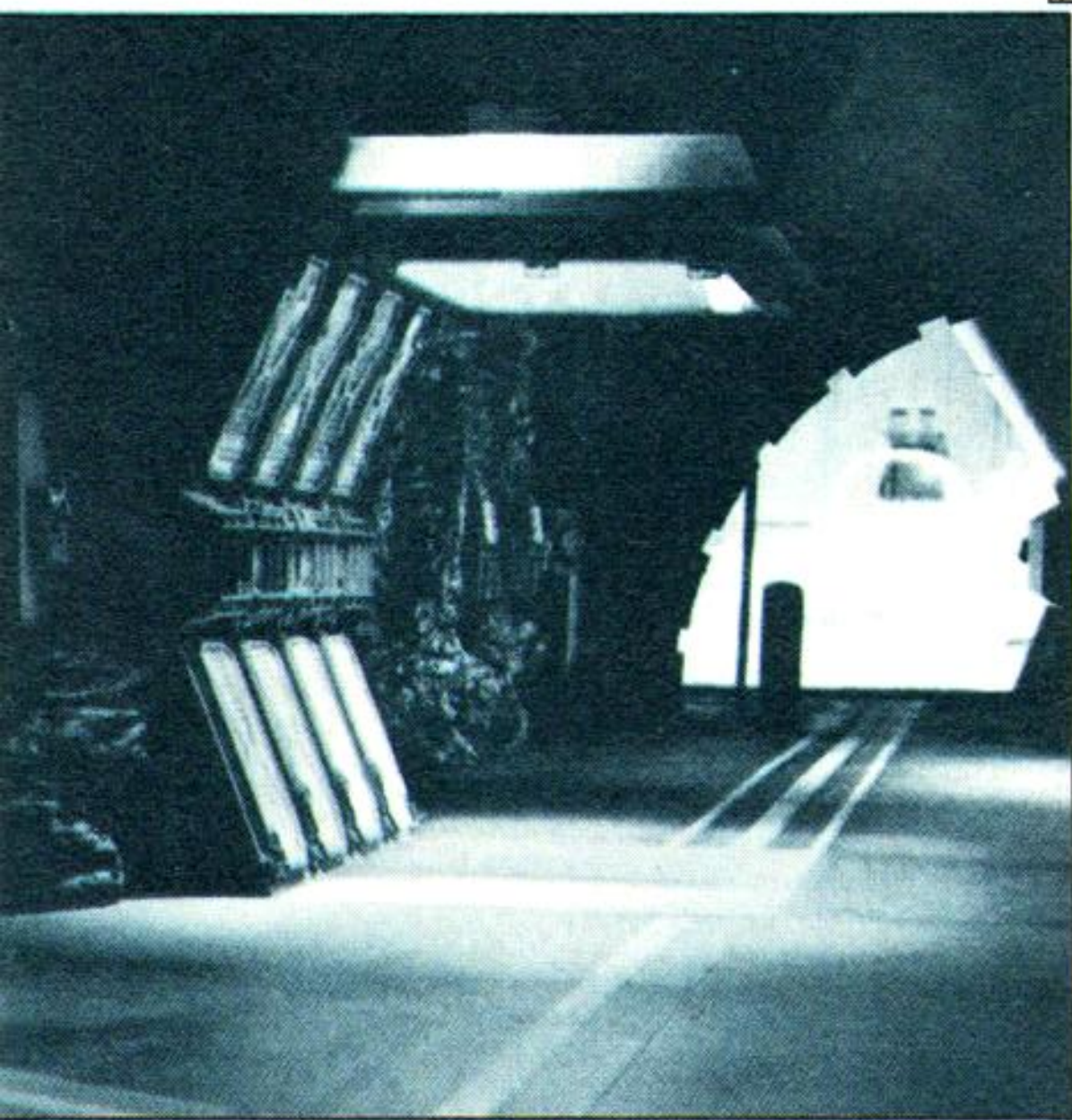
Well, if that much can be accomplished, why not a system that can combine actors with a miniature set—with a dollying, tilting, panning camera?

We have arrived at **Magicam**—the system that so impressed Gene Roddenberry that he intended to use it for the *Star Trek* movie; a system that has already debuted in science fiction on television so convincingly that practically nobody knows it was used!

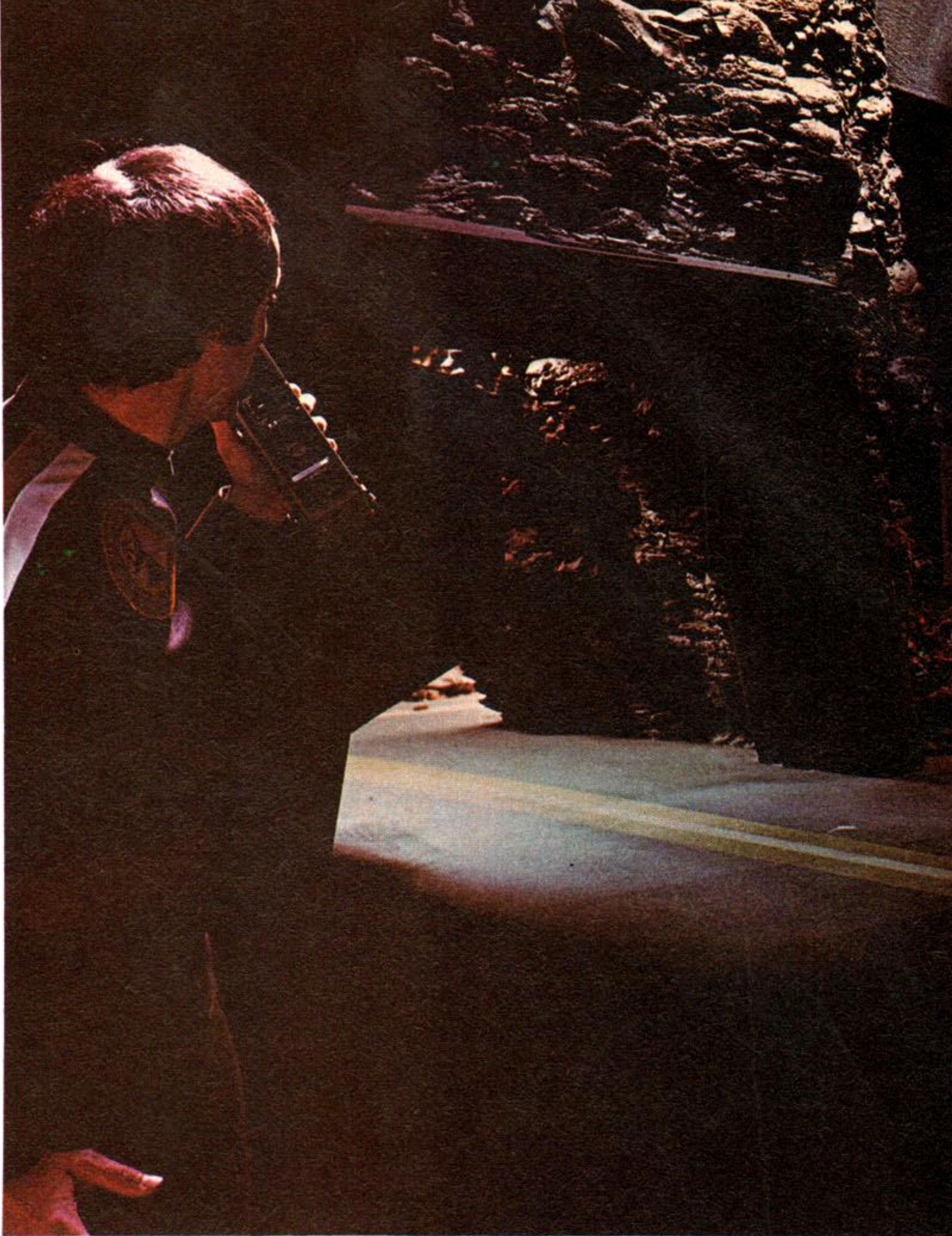
In *UFO Incident*, the hapless hostage

Below: One of the miniature sets used in the unreleased Magicam version of *War of the Worlds*. Bottom: The blue screen cyclorama stage with the foreground action (actors in red jumpsuits). The foreground camera is in the center. At the right is a video monitor which allows the director to view the slaving of the two images as it's happening: an obvious advantage.

Photos: © Paramount Pictures



Right: Here is the composite image showing one of the actors being bathed in an eerie red light from one of the Martians' machines. The other actor seems to be exiting from a sphere. In fact, it is almost impossible to tell that the actors are not standing on a full-sized stage set.



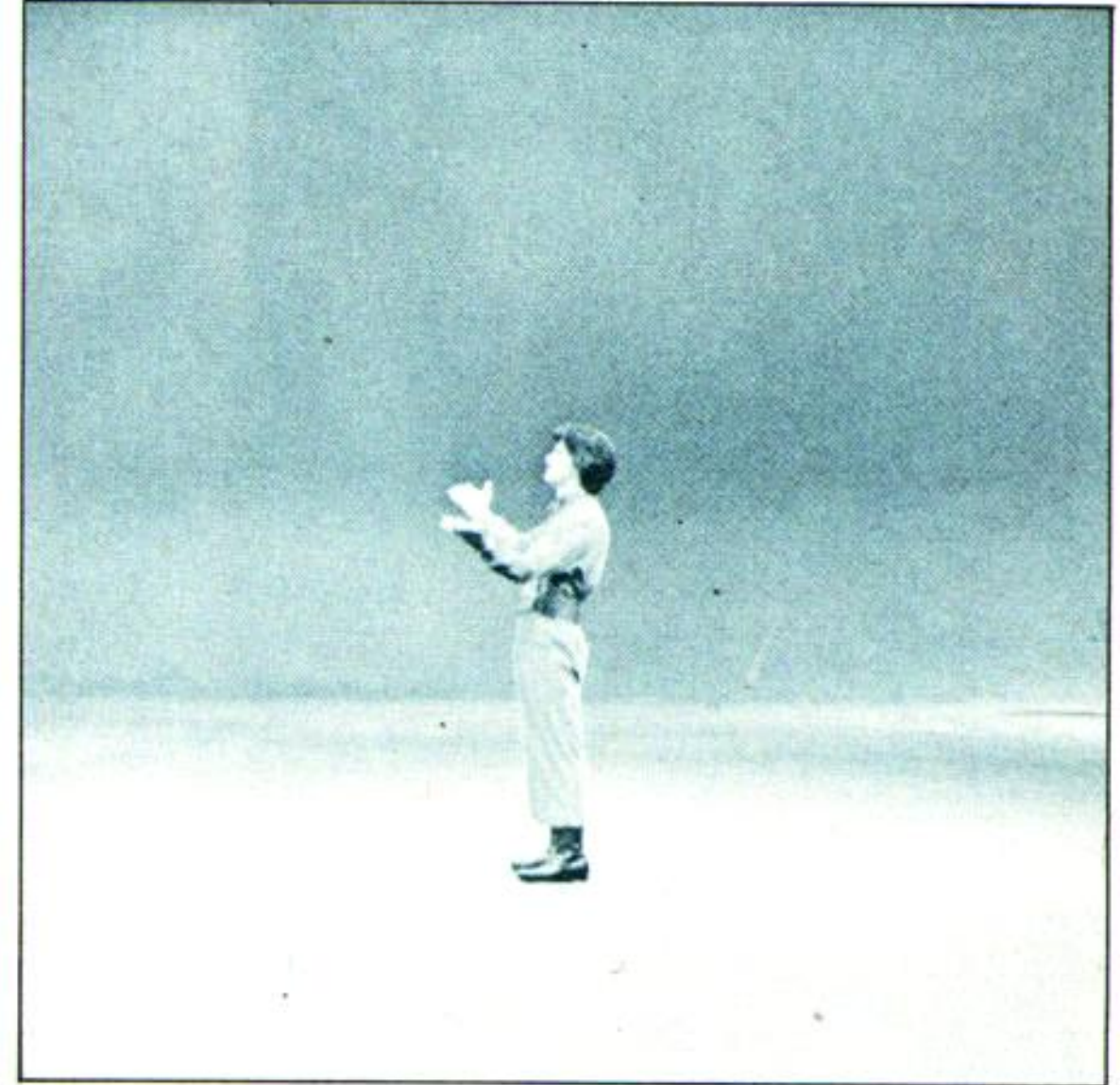
was spirited into the woods to a parked flying saucer, taken aboard by aliens, examined and then released. In reality (see illustrations) the hostage was marched past a few foreground trees against an all-blue "sky" and across all-blue "ground" on the stage at Magicam, to a blue wedge that approximated the edge of the space vehicle. In an adjacent closed room, a tiny lens on a periscope "dollied" in exact scale with the camera outside on the blue set; the periscope was making its way through a forest of miniature trees with a moonlit hillside in the background, to a glistening metal ship no bigger than a toy. The blue-matte composite was appearing live on a monitor, exactly as it was being recorded on videotape and as it would be seen when telecast.

Compare such flexibility with the involved process described for a *movie* travelling matte. And consider: with a movie matte, the cameras would have to be locked in place—immobilized—to prevent even a jiggle, much less a pan, tilt or dolly move.

Here's how Magicam came into be-



Below: This is the image of the actor on the blue screen stage as it is picked up by the foreground camera. Bottom: A technician monitors the image being shot by the background camera. He is looking directly at the miniature set that is pictured above in color. Note the snorkel-like periscope in the center of the set. It can be moved in any direction to complement the movements of the actors on blue screen stage—the foreground action.



This is the fourth part in STARLOG's continuing feature series on *Special Effects*. **Part I—The Use of Miniatures** appeared in issue No. 6. **Part II—Robby the Robot** appeared in No. 7. **Part III—Model Animation** appeared in No. 8.

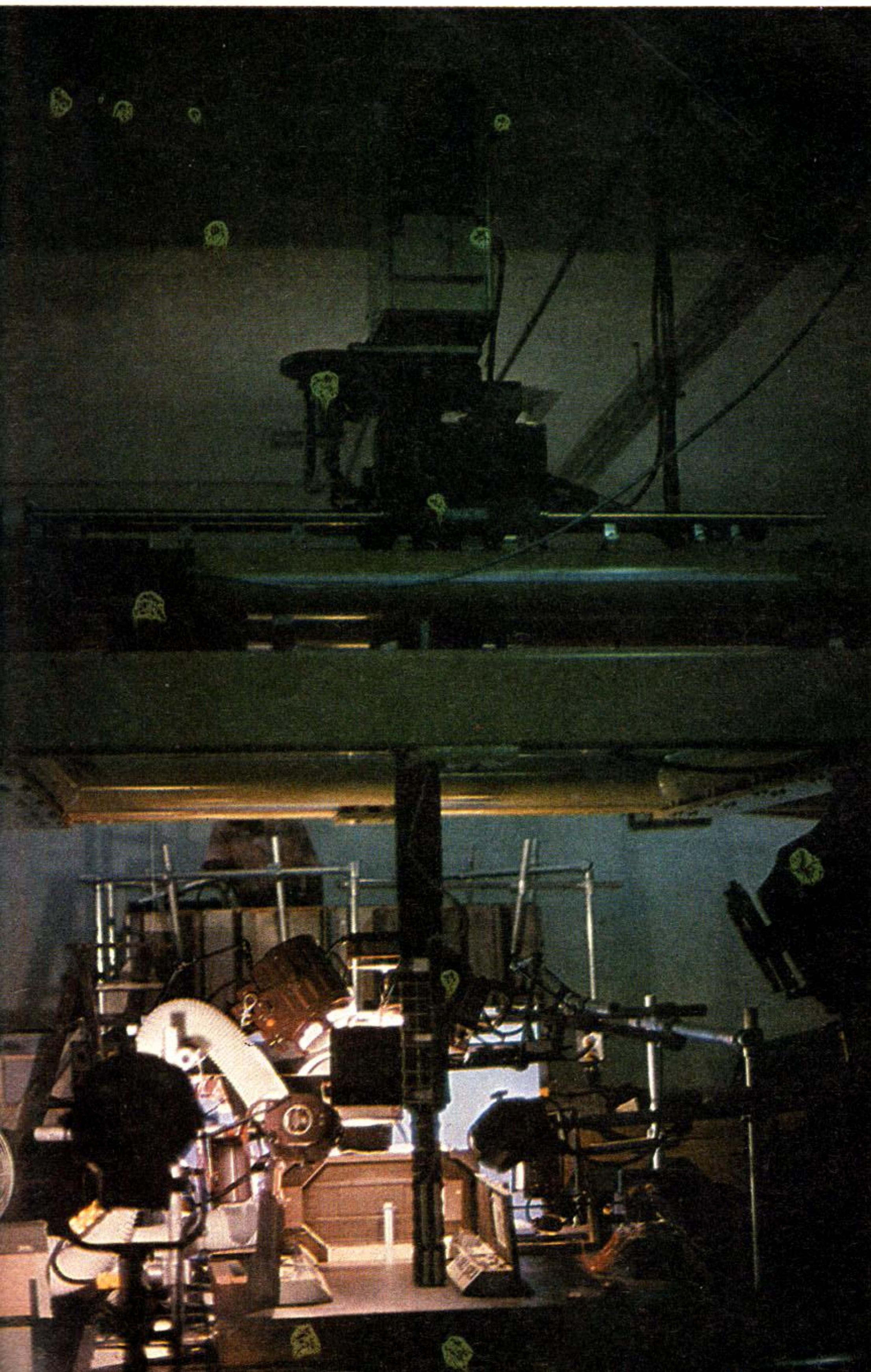
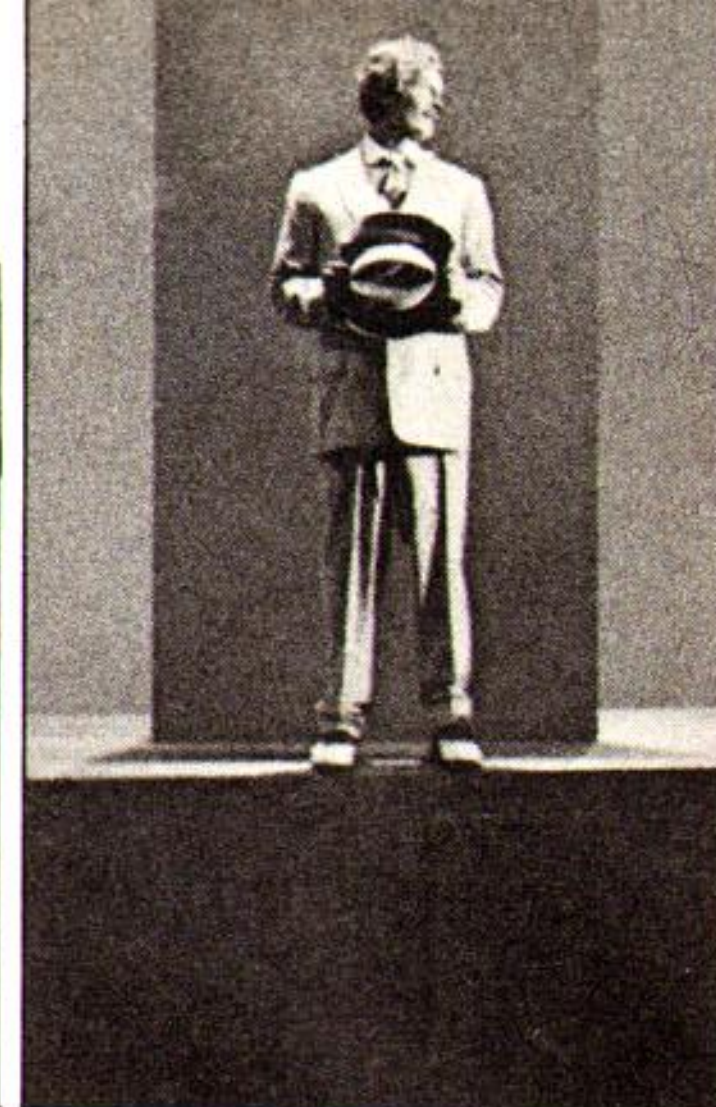
ing, and how it works:

In 1972, in a room at Loyola University of Los Angeles, the idea was born and the mechanisms were proposed. The principals—Joe Matza (now executive director of Magicam), Rob King (marketing director), John Gale (technical director), Dan Slater (chief design engineer), and Doug Trumbull (consultant)—took the idea through stages of research and development in various back yards and garages and then to an official facility at the Santa Monica, California, airport, and finally to the present Magicam home: Stage 29 at Paramount Studios (Magicam has become a subsidiary of Paramount).

STARLOG visited the fully-operational Paramount facility; we were shown an ordinary hangar-like sound stage to which had been added the world's largest blue-matte stage. The walls are 30 feet high and as flawless as a cloudless sky; they curve gently into the 4,000-square-foot blue stage floor which was poured of epoxy to insure the smoothest possible platform for the camera dolly.



Below: A good look at a miniature set on the Magicam table. You can see that the periscope is capable of getting extreme close-ups, requiring that the miniature sets be exactly scaled and minutely detailed. Right: This series of photos illustrates how Magicam is used in the production of TV commercials. Pictured first is the miniature set; next to it is the actor on the blue screen stage. Opposite: A view from the control room—note the video monitor. Finally, the finished composite. Even the shadow cast by the actor is there.

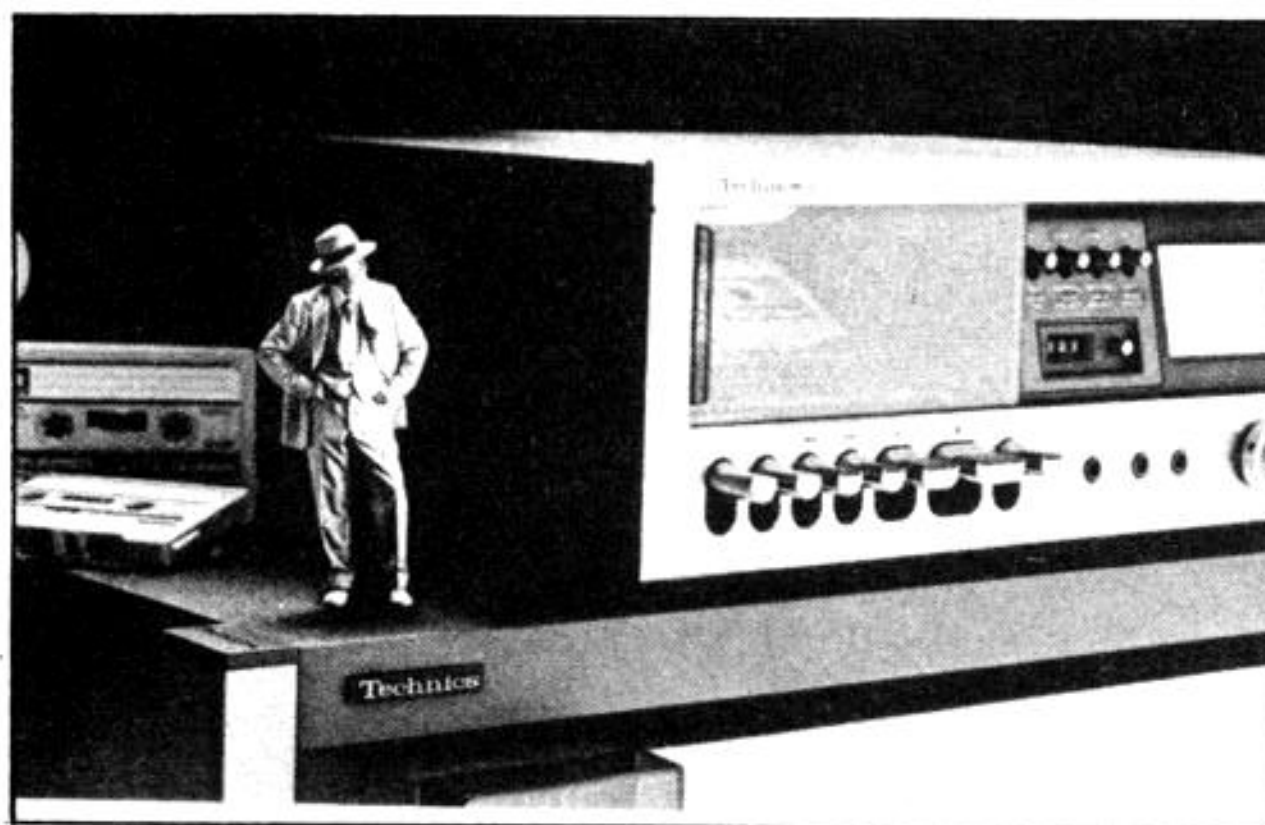


Off to one side, a partitioned area houses the miniature stage and camera counterparts. Since there is no camera small enough to be included in the miniature scale, the camera there is mounted above the stage on heavy metal motorized mounts. A snorkle-like **periscope** reaches down from it into the miniature setting, which has a black "sky" and "Ground", simulating in miniature the blue walls and floor outside.

Theoretically, the miniature can be from 1/5th to 1/100th the size of the live-action set; but in practice the ordinary parameters used are from 1/12th (1 inch = 1 foot) to 1/56th (3/4 of an inch = 1 foot). Once the scale has been chosen and the miniature built precisely to it, and once any full-scale props required have been created for the live-action stage, the problem is to link the two cameras so that any movement made by the main camera is duplicated exactly and *in scale* by the miniature camera.

That critical linkage is accomplished through **motion transducers**, which produce electrical signals corresponding to camera movements. A side to side motion is the *x* movement; forward and back is the *y*, and up and down is the *z*. In addition, there are signals for **pan** and **tilt**. These signals are processed by computer according to the scale factor that is dialed on a meter in the live-action camera base. The "scaled-down" electrical impulses are then sent to the background (miniature) unit where servo-motors act in each of the five functions—*x*, *y*, *z*, pan, and tilt—to move the camera and lens-periscope. Thus the camera is focused on the miniature photographs in exact **scale**, **proportion**, and **perspective** to match the live-action shot being combined with it.

The most startling effect in a Magicam picture is the transference of *shadows*. In a now-famous IBM commercial made by Magicam, a spokesman is seen walking along the ledge of a tiny collection of vacuum tubes from an antiquated computer. As he strolls by



was a pilot for a proposed TV series based on *War of the Worlds*. We saw sections of that pilot and were amazed by the convincing combinations of miniatures and actors. There was simply no tip-off that a photographic trick was being played!

Magicam estimates that a full-scale set of dummied-up vacuum tubes for the IBM commercial would have cost in the neighborhood of \$100,000, while their blue cylinders cost only around \$300. Imagine the cost difference between a full-sized set of a futuristic city street and a miniature of it—or even a full set of a mechanized underground industrial complex, as shown here from the ill-fated *War of the Worlds* pilot, versus the cost of the table-top miniature version. Magicam was truly *made* for science-fiction and fantasy dramatization!

There's better news still: the Magicam system can be adapted to employ film as well as videotape cameras. This development—expected to be operational by the end of the year—will remove the final limitations from Magicam and pave the way for even greater advancement in the creative-economical production of science fiction in both film and television. ★

each tube, his shadow falls appropriately on the glass cylindrical surface; one time he even reaches up and knocks on the glass, and his arm's shadow behaves just as it ought to. This shadow transference effect is made possible because not *all* shades of blue are removed during the chroma-key deletion of the blue background field. On the full-size blue stage there were blue cylinders and a strong side light to cast a shadow. The cylinders were placed to scale to represent the shape and spacing of the tiny vacuum tubes. The shadows that fell on the blue cylinders were of such a density that when the blue was removed from

the picture, gray remained in the shadow area. That gray, in effect, was double-exposed onto the miniature—and presto: shadows on the little tubes.

Magicam is as yet an infant in the industry. The company has produced commercials for Japanese manufacturers of stereo equipment, IBM, and several other firms; they have done insert SFX work for *UFO Incident* on TV and the films *Give 'Em Hell*, *Harry and Norman*, *Is That You* (all of these converted from video via 655-line scans), and they have completed various experimental projects that will not be aired. Unfortunately, among the work *junked*

STARFLEET COMMAND

Inc.

Presents A Fantastic New Line Of
Quality Star Trek Items!!

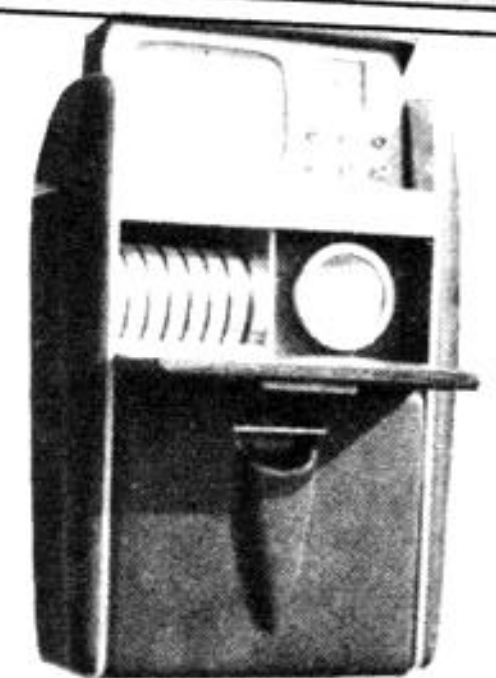
PHASERS!! TRICORDERS!! COMMUNICATORS!!

PERFECT full scale replicas of the originals used on STAR TREK!

In fact, they're better than perfect. Because the Chief Engineer at STARFLEET COMMAND has found a way to make it all work—flashing indicator lights, completely self-contained authentic sound effects, and working controls! And much more!

Write today for a complete catalog from STARFLEET COMMAND!

SEND 25c AND A SELF-ADDRESSED STAMPED ENVELOPE TO:
STARFLEET COMMAND, Dept. "S", Box 7102, Burbank, California 91510



STATE OF THE ART

A column of opinion by David Gerrold



I usually spend two or three weeks thinking about each of these columns before I write it. In fact, I sometimes write three or four different columns in rough draft before deciding which one to do as a final draft and turn in. There are a lot of subjects I would like to talk about, and in succeeding issues, you might see columns about such things as:

1) The Continuing Exploitation of *Star Trek*—how it is no longer a TV show with a message, but merely a device for selling things with pictures of Leonard Nimoy on them.

2) Writers' Work Habits—this may seem like a dreary topic, but in truth, it is the real answer to the question, "Where do you get your ideas?"

3) What I did last Halloween . . .

4) The Quote-Book of Solomon Short.

5) The Phenomenon Phenomenon—that is, a few thoughts about fans, and why too much fannish activity may be a symptom of compulsive adolescence. (This one is guaranteed to raise some hackles.)

And, of course, whenever I lose interest in any of the above subjects, I can always fall back on:

6) The Further Adventures of David Gerrold, Science Fiction Mogul, and All-Around Terrific Person.

However, not this time.

Most of the time, I like to do columns that are FUN—like the one about the Science Fiction Writers' Idea Book, or about monkeying around on the *Planet of the Apes*, or Scenes I'd Like To See In *Star Trek*. And once in a while, old Unca' David will even bite someone because he's in a dyspeptic mood—like the one about there not being a God on NBC—but most of the dyspeptic ones that I have rough drafted, I have not felt to be important enough to finish. I'd rather have fun than be nasty.

That brings me to the third kind of column—the one I *have to write* because there are things *that you have to know*.

Eight years ago, Robert A. Heinlein was seriously ill. His chances of survival were not good. Mr. Heinlein has one of the rarer blood types and he needed transfusions. He recovered because there was blood available for him. Five

people he did not know and who did not know him, but who shared his blood type, were there to donate blood when he needed it.

Later on, he made reference to the National Rare Blood Club in *I Will Fear No Evil*. As a result, many readers of the first new Heinlein novel in several years were made aware of the necessity for blood donorship, especially those who have rare blood types.

In 1976, Robert A. Heinlein was a Pro Guest of Honor at the World Science Fiction Convention. The Con Committee was afraid that they would have an unprecedented number of attendees, perhaps as many as 7000. (Their fears proved unjustified, but attendance at the convention was still high.) Many of the attendees, of course, would be wanting a chance to get near Mr. Heinlein to get his autograph, and there were fears of his being mobbed.

Mr. Heinlein did something unprecedented in the science-fiction community. He put a price on his autograph. One pint of blood. Anyone wishing an autograph by Robert A. Heinlein had to show proof of a recent donation of blood. It was his way of repaying the debt. Those who were unable to donate (mainly for health reasons, such as being underweight or having once had hepatitis) still had to make the attempt and get a proof that they had at least been willing to donate if eligible. They could get autographs, too. Those who were too young to donate blood could also get a Heinlein autograph if they were willing to sign a pledge to become a blood donor when they turned seventeen.

Mr. Heinlein has also attended five *Star Trek* conventions that I know of, a meeting of the Los Angeles Science Fantasy Society, and the 1976 Westercon—at each of these gatherings, blood drives have been held for those who wanted a Heinlein autograph; Red Cross mobile units have been in attendance, and at each of these gatherings at least a hundred units of blood have been collected, often more. A hundred units of blood is enough to save thirty-three lives.

For instance, there was a *Star Trek* convention in Phoenix over Memorial Day weekend this year. Because Hein-

lein had made it known that he would only sign autographs at that convention for blood donors, the local Red Cross in Arizona had more than enough blood to deal with their emergency holiday needs. Long holiday weekends are always times of severe blood shortage because of the holiday traffic and the inevitably higher accident rate. Phoenix, Arizona was one of the few cities in the United States that did not have a blood shortage this past Memorial Day weekend, and Robert A. Heinlein and at least one hundred science-fiction fans can take credit for that.

As a matter of fact, the rate of blood donations for science-fiction people, both writers and fans, is higher than the national average. Unfortunately, the blood donation rate for the entire country is disgracefully low. The United States of America—supposedly one of the most civilized countries in the world—has to import nearly two million units per year from other countries!

Part of the problem, I believe, is that the general public has not been well enough informed about the need for blood donation, as well as the advantages—not just to the recipient, but to the donor as well.

First of all, the odds are that you will be saving someone's life. There is a continual need for blood platelets for leukemia victims and these have to come from fresh whole blood, they cannot be stored; this is a commodity that must be produced on a steady basis. Fresh whole blood is a commodity necessary to medicine for which there is simply no acceptable substitute. A coronary bypass, for instance, (open-heart surgery) requires a minimum of twelve pints *just to prime the machine!* An RH-positive baby of an RH-negative mother needs a complete blood-exchange at birth to survive; that's two pints of blood. Kidney dialysis machines need priming, too. In fact, without fresh blood available, or at least plasma, no surgeon in the country would dare to operate on a patient—emergencies don't always happen, but a good surgeon wants to be prepared if it does.

Second, you could be saving your *own* life. When you donate blood, you build up an account in the Red Cross

blood bank. If you should ever need surgery, emergency or elective, there will be blood available for you. It's good protection for your own and your family's future—generally, your family is covered by your donations, too.

Third, donating on a regular schedule is a way to keep tabs on one area of your overall health. Each time you donate blood, they take a sample test to make sure that you are not carrying any infections. If you are, they'll let you know—most doctors recommend a blood test every six months as a check against VD. If you're donating blood every three months, you're getting that check routinely. You're also getting your blood pressure checked as well. At the very least, you'll be finding out your own blood type—that information is always good to know; your life could depend on it.

The procedure is relatively painless (I ought to know; I have a low threshold of death, and I'm not too good at pain either), but since Mr. Heinlein began his blood-drive a year ago, I have donated a half-gallon of blood. At first, it was my personal goal to donate a total of five units because in that way I would be symbolically paying back the five strangers who saved Mr. Heinlein's life—my way of thanking them, so to speak. Like most of you who appreciate science fiction, I grew up with Mr. Heinlein's books; he has had a profound effect on all of us who have read his works—in fact, were it not for Mr. Heinlein, I probably wouldn't be a science-fiction writer today. Much of the modern science-fiction genre has been shaped by Heinlein's influence—here is a tangible way to say thank you to Mr. Heinlein.

But now that I'm only one unit away from my personal blood goal, I've raised the goal from five units to a full gallon. And probably when I get close to that goal, I'll raise the goal again to twelve units, enough to prime the machine for someone—but then, if I can reach that level, I'll probably go on and try to make it two gallons, and so on—

There is a serious, chronic blood shortage in this country. It will only be alleviated if enough intelligent, healthy, *foresighted* individuals (—that's you, dummy; I'm talking about science-fiction readers!) are willing to donate blood on a regular schedule. It could mean saving the life of another Heinlein, or perhaps an Edison or Einstein or Beethoven—or yourself! But if the

blood isn't there, forget it.

As a matter of fact, Mr. Heinlein still donates blood on a fairly regular schedule. He is seventy years old, and he is required to have a special physical examination (costing him \$100) every time he donates blood—but his is a rare blood type with a limited number of donors and he considers it a personal responsibility to repay the obligation. I believe that the science-fiction community as a whole should also accept some of that obligation as a way of honoring Mr. Heinlein for his work—it is a living honor, not a plastic rocketship or a quartz brick, but a *tangible* measure of respect and affection.

Mr. Heinlein will be appearing at numerous other conventions in the months to come—at each of them, the price of a Heinlein autograph will be a pint of blood, or a proof of medical inability to donate. But even if you don't plan to attend a science fiction or *Star Trek* convention, it's important that you make the effort to become a regular blood donor (or at least determine that you are ineligible) if for no other reason than the fact that it will give you a remarkable feeling of self-satisfaction at having done something good just for the sake of doing something good.

I myself have begun requesting blood-donorship drives at the conventions I have been attending. Last May, for instance, a convention in Denver managed to raise thirty or forty pints of blood from individuals who wanted to attend a private party with David Gerrold—it was a remarkable compliment to me. You can always get a crowd at a convention when you give something away for free, but when the price is a pint of blood, you know that the affection is sincere. (As a matter of fact, people who live at high altitudes *need* to donate blood regularly to maintain their good health.)

All of which led me to realize that this issue's column had to be on blood donorship—which has very little to do with science fiction as a genre, but has a great deal to do with *your* attitude on the world you live in. If you think SF is just for fun, just a casual escape literature or a fantastic kind of movie, and nothing more than that—then you underestimate it. It is a literature of ideas, a description of a variety of possible worlds we can live in so we can better make the choices of which one we want to build for ourselves—it is a way in which we can learn how to look ahead, so we can learn to point ourselves in the right directions, so we can learn to be the best that human beings can be—so we can get on with this business of being as gods. If you believe in science fiction as something special, and science-fiction people as something special, then prove it in a small but very important way and give a pint of blood.

In fact, to be personal about it, I've

found that blood donorship is a pretty good litmus test of just how *real* a person is—people who care about the world they live in and want to make it a better one are willing to make the effort. If you turn the page and forget this article because you're more interested in the pictures of spaceships and aliens—well, that's okay, you're still functioning on the chimpanzee level; you like gaudy toys and pretty pictures. But if you're willing to accept a little bit of responsibility for the world you live in, if you're willing to try to make it a little bit better, if you're willing to do something *now*, then you're showing that your interest in the future is a personal one, a *real* commitment.

There's a coupon reproduced on the bottom of the page. Any reader of this magazine between the ages of ten and seventeen who wants to can fill it out (or a xerox) and send it to me. I will see that it is forwarded to the proper blood bank in your area. You get no free prizes, no certificates, no awards—just a promise that when you turn seventeen, someone will call and remind you that you have pledged to donate blood as soon as you are old enough. (I can sweeten the deal this much; if you want a David Gerrold autograph, enclose a stamped, self-addressed envelope.)

The first twenty-five readers who *are* old enough to donate blood, who will send a xerox of proof of recent donation will be sent an autographed, first-edition copy of either *The World of Star Trek* or *The Trouble with Tribbles*. But, the blood donation *must* be recent.

I hope that I will see my mailbox inundated. I'll be disappointed in this magazine's readership if it isn't. ★

Send to:

David Gerrold Blood-Drive
c/o STARLOG Magazine
O'Quinn Studios, Inc.
475 Park Ave. So., 8th Fl.
New York, N.Y. 10016

Name _____

Address _____

_____ Zip _____

Phone _____

Birthdate: _____

Month _____

Day _____

Year _____

Notification Date: _____

I will become 17 yrs. of age and will donate
with parent's consent on: _____

EDITOR'S NOTE—

Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted © 1977 by David Gerrold.

A STAR WARS PORTFOLIO

Star Wars is the best thing to happen to science fiction since Asimov first propounded the "Three Laws of Robotics." Though the movie has been much discussed and reviewed throughout the media, there are still many interesting facts about the production that are not generally known. In order to keep our STARLOG readers thoroughly informed, we continue our coverage of this year's blockbuster hit* with a presentation of some intriguing trivia.

By HOWARD ZIMMERMAN
& ED NAHA

The Robots

British actor Anthony Daniels was chosen for the role of C3PO because of his excellent talent as a mime—Lucas wanted the robot's movements to have a certain stateliness and grace. Prior to becoming a mechanical man, Daniels was a member of England's Young Vic company, acting in such productions as "Macbeth," "Much Ado About Nothing," "Rosencrantz and Guildenstern are Dead" and "She Stoops to Conquer." Two fiberglass bodies were molded for Daniels; one sitting, one standing. It took three hours to put the suit on . . .

Producer Gary Kurtz explains the almost-human sounding computer voice of R2D2: "Ben Burtt catalogued a lot of sounds. Some computer-generated, some made by other machines. Burtt put each sound in a category—Neutral, Sad, Happy, Angry, Frightened, etc. Then he took the word dialogue written for R2D2 and constructed sound equivalents for the words. Not syllable by syllable, but with the general feeling and tone. That's why R2D2's noises sound intelligent—purposeful." (Soho News.)

Mark Hamill: "The two robots, C3PO and R2D2, are like Laurel and Hardy. I love them. They're my favorite characters in the movie."

George Lucas had, at one time, written a screenplay in which the robots, R2D2 and C3PO, were the main characters. However, Lucas was happy that he finally made humans his leads because "Getting the robots to work proved to be an endless, mindless problem."

SFX ace John Stears devised the production and mechanical FX for the robots. Besides the dozen robots he built, he also came up with the light sabers, vehicles and a myriad of explosions . . .

C3PO was the only robot not actually made by John Stears. He was designed by artist Ralph McQuarrie, art director Norman Reynolds and sculptress Liz Moore. It's no secret that 3PO's model was the stunning robotrix used in *Metropolis*, the classic SF film by Fritz Lang.

R2D2 was actually several robots. One was inhabited by 3'8" Kenny Baker and the others were entirely operated by remote control. Each one was designed to perform specific functions. One had wheels underneath and started its movement in a two-legged position, dropping a third leg and then throwing itself forward into the wheel position.

The robots were built from designs by Ralph McQuarrie, following detailed discussions with Lucas. Then Stears and his staff talked with various experts in robotics, including artificial limb specialists at Queen Mary's Hospital, London, who came up with useful information regarding the applications of pneumatics and electronics.

Tatooine

The opening sequence of the film takes place on Tatooine—an arid, dried-up wasteland of a planet. Luke Skywalker's homestead is a huge hole in the ground leading to a series of airy caves. This was not a Hollywood (or London) set, but the Tunisian desert town of Matmata—one of the most unusual towns in the world. Matmata is largely inhabited by troglodytes, people who make their homes in caves cut from the

sides of the crater-like holes in the ground. These craters dot the landscape, much like craters on the Moon. The underground home evolved as a means of protection from the weather, which is scorching hot in the summer and bitter cold in the winter. Lucas filmed sequences in the depths of Matmata's Hotel Sidi Driss. In the film, the hotel appeared as the interior of Luke's home.

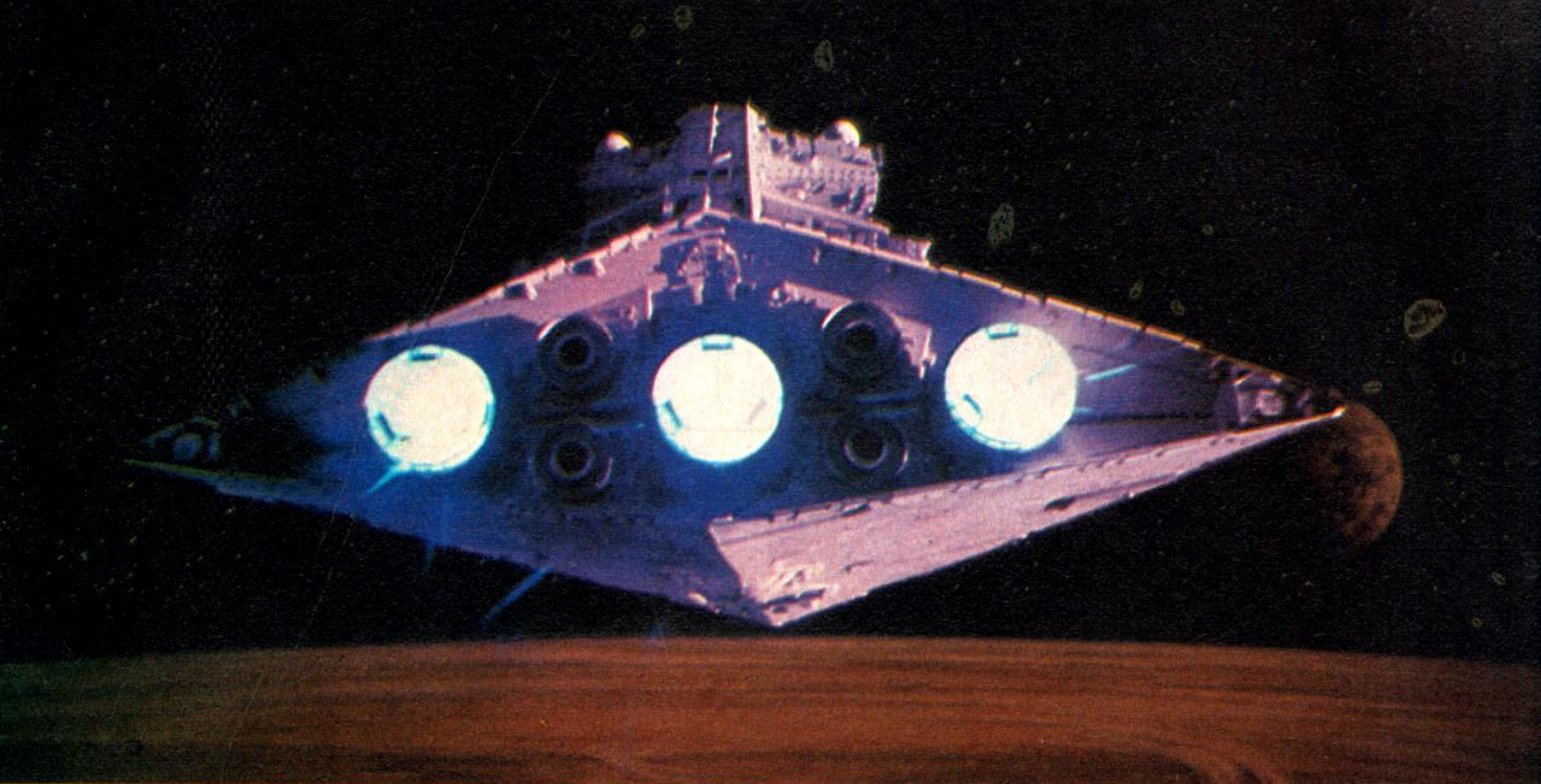
Wookies

George Lucas described the race that spawned Chewbacca, Han Solo's copilot, this way: "I think a Wookiee is a kind of a cross between a large bear, a dog and a monkey. And he's very friendly until you get him riled. I'm very fond of Wookies."

"A Wookiee has certain dog characteristics—it's protective, a friend and kind of cuddly."

When asked how he had come up with the word, Lucas recalled that a disc jockey who had done some voice-overs in his first feature film, *THX 1138*, had improvised it. He had used it in a line about someone having just run over a Wookiee in the street. George asked him what it meant and he said that he had just made it up. "But I liked it," Lucas said, "and used it in that film. I guess when I was trying to name this new creature, I thought it sounded like a good description of the creature I wanted."

The role of the two hundred year old, seven foot-plus Chewbacca went to Peter Mayhew. Mayhew is over seven feet tall in real life. His towering stature was also responsible for his only previous role, that of the Minotaur in *Sinbad and the Eye of the Tiger*.



The Comics Connection

Many of the reviewers and most of the happy fans who have seen *Star Wars* refer to it as "the best Flash Gordon movie ever made." And, indeed it is. It was artist Alex Raymond's beautiful graphic work on the Flash Gordon strips that Lucas credits as the inspiration for *Star Wars*. Producer Gary Kurtz remembers Lucas saying to him, "It'd be nice if we could see a *Flash Gordon* movie—let's make one."

Lucas has not lost his love for, or pursuit of, the comics genre. He co-owns a gallery-bookstore in New York City which specializes in space fantasy and science fiction comic strips and books.

It is fitting that Mark Hamill—Lucas' vicarious alter-ego in the film—is also a comics fan. "When I was a kid, we weren't allowed to have them in my family," he explained, "I was told they were a waste of money. But I still got them somehow. That made them even more exciting to read because they were forbidden. My love for them now is a kind of compensation for not being able to buy them then. I have collected a lot of them now, like *Silver Surfer*—I love *Green Lantern*. *Superman* got on my nerves, but I loved *Batman* because he could get killed." Mark added that "I got my fix of monsters from *Classics Illustrated*, which had things like *Frankenstein*."

Even Carrie Fisher turns out to be a devotee of comics. Although she went for the standard juvenile romance books, she later gravitated to something much more hip—underground comix. "There's also another series that I loved. Underground comix types of things like *Slime* and *Despair* . . . I



Top: The spectacular opening sequence featured the impressive Imperial Battleship. Above: C-3PO and R2-D2 outwit the Stormtroopers aboard the *Death Star* after they're discovered. Right: Luke came face-to-face with a mean-looking Tusken Raider.

think my favorite was the *Leather Nun*."

Producer Kurtz was also swept up in the comix mania on the set. "Sometimes Gary would get an excited little grin," Mark Hamill recalled, "and he'd start talking about *Scrooge McDuck* and the other Carl Barks creations."

Star Wars Spin-Off

A multitude of *Star Wars* products

*STARLOG No. 6 contained two color preproduction paintings. No. 7 featured our spectacular 11-page cover story, and No. 8 presented more follow-up photos and facts.





(Left) While 6 foot 7 inch David Prowse dwarfed everyone (except Chewbacca) as Darth Vader, James Earl Jones did the voice of the villainous Vader. (Above) Kenny Baker did not play R2-D2 in all 3-legged scenes such as this.

are now in the offing. 20th Century Records has released a soundtrack album, complete with poster and program. Del Ray books has already published the original novel. Between now and Christmas, Del Ray is promising *The Making of Star Wars* by Charles Lippincott, a hard-cover and trade paperback of the original art, sketches and stills from the film including a shooting script, a 1978 *Star Wars* calendar, a hard cover version of the original novel designed for the Science Fiction Book Club, a sequel novel by Alan Dean Foster and a portfolio of blueprints . . .

In addition, Kenner forecasts a line of toys for the spring of '78 . . . Ben Cooper promises Halloween costumes this year . . . Life-like masks of Chewbacca, Darth Vader and C3PO (made of hard vinyl) are on the market at about \$40 a shot . . . Ken Films is marketing super-8 home movies and Marvel Comics is negotiating for an extension of their current six issue *Star Wars* series . . . Factors Etc. has put out a series of official t-shirts, posters and buttons and SW Ventures are currently marketing a 20-page souvenir program on sale at theaters showing *Star Wars*, SF cons and memorabilia shops.

Mark Hamill

Mark Hamill, alias Luke Skywalker, has had a one-sided love affair with science fiction for quite some time. "I've always been interested in SF and space fantasy. Those were the big things in the films I went to see. The special effects intrigued me. When I was a kid I saw *King Kong* on television every afternoon for a week. It used to just wipe me out every time. That movie was to me what *Gone With The Wind* was for a lot of girls. It left me feeling like a blob of jelly."

When young Mark's Navy father was stationed in Japan, Mark decided to audition for the voice of *Astroboy* which was filmed near by. He didn't get

the job, but he was delighted to wind up on a set where a monster was about to crush a miniature-sized Tokyo!

When *Star Wars* first began, Mark Hamill had no idea he'd be a part of it. "I just thought if they were making a big space-fantasy movie, I'd be satisfied just to watch part of it being shot. I even asked my agent if she could get me onto the set. I wanted to see some of the special effects being done. I wasn't thinking in terms of acting in it."

Peter Cushing

Peter Cushing, the villainous Grand Moff Tarkin, is an old hand at skullduggery, having portrayed Baron Victor Frankenstein on and off for the past twenty years. The soft-spoken actor really doesn't mind specializing in evil roles. "Horror movies give so much pleasure. And that's what filmmaking is all about, isn't it? That's why I wanted to do *Star Wars*. It's a fantasy. People can experience emotions watching it that they can't experience in their ordinary lives."

Production Personnel

John Barry, the production designer of *Star Wars*, is an old hand at conjuring up magnificence, having worked on such films as *Clockwork Orange*, *Phase IV* and *The Little Prince*. He is currently helming the futuristic trappings of *Superman*.

Star Wars film editor Paul Hirsch cut his teeth in the movie business working with George Lucas' close friend Brian DePalma on some of that filmmaker's more bizarre excursions into the unreal. Among the fantasies edited by Hirsch are *Carrie*, *Obsession*, *Sisters* and *The Phantom of The Paradise*.

John Williams, the talented composer of the score of *Star Wars*, has made a name for himself for scoring Earth-bound disaster films but never space-age epics. Prior to contributing to *Star Wars*, Williams conjured up the melodic thrills in *Jaws*, *Midway*, *The Towering Inferno*, *The Poseidon Adventure*, *Earthquake* and *Black Sunday*.

Director of Photography for *Star Wars*, Gilbert Taylor, is a favorite of such famous filmmakers as Hitchcock, Kubrick and Roman Polanski. Among his stranger excursions into cinema are such classic tales of the unreal as *Dr. Strangelove*, *Frenzy*, *Repulsion*, *The Omen*, *Cul-De-Sac* and (gasp!) *A Hard Day's Night*.

John Stears, the mechanical effects supervisor who made sure the ships of *Star Wars* were in working order, is an old pro at spaceflight. His first job in motion pictures was making a model of a *Bristol Bulldog* biplane for the film *Reach For The Sky*. From biplanes to model T's, Stears moved to *Chitty Chitty Bang Bang* before progressing to such modern scientific marvels as the special effects in *Thunderball*, for which he copped an Academy Award.

Make-up supervisor Stuart Freeborn has been around film fantasy for over four decades. One of his first films was the classic Alexander Korda production of *The Thief Of Bagdad*. With the dawning of the space age, Freeborn has gone on to more futuristic assignments as the ape-maker for *2001*, the creator of Peter Sellers' three faces in *Dr. Strangelove* and the father of the hounds from hell in *The Omen*.

John Dykstra has made a career out of helming science-fiction inspired special photographic effects. Prior to *Star Wars*, he worked on such projects as *The Andromeda Strain*, *Silent Running*, *I-Max* and *Journey of The Oceanauts*.

The Cast

Kenny Baker, alias Artoo-Detoo, is a professional small person. Standing 3'8" tall, Kenny has done just about everything in show business an actor of his stature possibly can. After a stint as



(Above) That house behind Mark Hamill was not a prop. It was the entrance to the underground Hotel Sidi Driss—And it's still in business! (Right) Like Luke, Mark just wanted to get involved. He had no idea he would be the hero!



a circus clown, Kenny moved onto the stage playing Dopey in A British production of *Snow White*. After that show folded he went on the road with another small person in a musical troupe known as "The Mini-Tones." Kenny made his film debut in *Circus of Horrors* as, what else, a small member of the circus ensemble.

Alec Guinness has been acting for decades, but *Star Wars* is his first real venture into science fiction. His reasons for joining the film as Ben Kenobi? "When I read the script for *Star Wars*," he says, "it had something that made me high, held my attention. It was an adventure story about the passing of knowledge from one generation to another. My role in *Star Wars* has been described as a blend of the Wizard Merlin and a Samurai warrior. As an actor, you can't beat that."

Alec Guinness' role of Ben Kenobi made a big impression on Mark Hamill. "He plays a kind of wizard in *Star Wars*," says Mark. "But as far as I'm concerned there's magic to him all of the time."

Lucas

Director George Lucas admits that *Star Wars* is his personal fantasy. "I wasted four years of my life cruising like the kids in *American Graffiti* and now I'm on an intergalactic dream of heroism. In *Star Wars* I'm telling the story of me.

"It's my fantasy. I made it because no one else is making movies like this and I wanted to see one. I want it to be a success so everyone will copy it. Then I can go see the copies, sit back and enjoy them."

"I want to give young people some sort of faraway, exotic environment for their imaginations to run free. I have a

strong feeling about interesting people in space exploration. I want them to get beyond the basic stupidities of the moment and think about colonizing Venus and Mars. And the only way it's going to happen is to have some kid fantasize about getting his ray gun, jumping in his spacesuit and flying off into outer space."

During the filming of *Star Wars*, Mark Hamill reached the surprising conclusion that the character of Luke Skywalker is really the alter-ego of director George Lucas! Mark discovered that fact when, after being coached by Lucas during a scene involving Skywalker's first meeting with the two robots, he played the scene reacting as he thought George Lucas would in real life. "When I did it like that," Mark recalls, "George called, 'Cut! Perfect!' I was flabbergasted. I thought, 'Oh, I see. Of course that was right. Luke is really *George*. Even the names are similar. Luke . . . Lucas!'"

SPFX

Producer Gary Kurtz explains the FX: "We used what's called a blue screen method . . . which gives a vast feeling of nothingness out there beyond the element you're photographing. You can keep placing elements against it in depth and moving—back, forth, accelerate, decelerate, diagonal—and give the impression of tremendous scope . . . We developed a computer to control the camera: movements were programmed to give the feeling of a ship flying. We used a computer to drive the camera system so the moves of the various elements, such as spaceships, could be matched: you could repeat a move exactly for the second pass and the third and the fourth. Incidentally, the passes the fighting airships made at each other during our air battle scenes were determined from patterns we recorded by splicing together sequences of dogfight scenes from fifty old war movies."

And about the ships: "We searched for all the old models we could find and

cannibalized over 300 model kits as we constructed ours. The *Millenium Falcon* in our lab was about six feet across; the fighters were a foot to a foot-and-a-half long. The satellite *Death Star*, complete, was about four feet in diameter. But there were partial sections of it that were larger. They were tabletop sections—one high altitude section, a middle altitude section, then a close-up section."

For the high-speed flying effect, a computer-controlled camera was run along a 75-foot trench; the shots were programmed and the results viewed on a video monitor. The computer was then instructed to speed up or slow down the action, depending on the effect needed.

Explosions

Gary Kurtz: "We did some real-sized explosions and some miniature ones. We experimented, using many different chemicals, magnesium, fuel oil, dynamite caps and all sorts of other materials. About 27 different kinds of explosions were used in the final film."

Hyperspace

When the *Millenium Falcon* blasts off with Imperial craft in hot pursuit, it makes a particularly dazzling jump into *hyperspace* to shake its pursuers. But producer Kurtz wasn't that impressed: "That (shot) was one of our simplest—the reason it works well is that it's the emotional climax of the scene. From inside the cockpit we see the stars streak, then we cut to the outside and the ship races off and disappears into the blackness. Its done by high-speed camera action and by slightly rotating the stars. Music and the roar of the soundtrack helped that shot a great deal."

Light Sabres

Oddly enough, the dramatic light sabres were not the result of a complicated special effect. The flashing swords were achieved by coating revolving rods with super-reflective material that bounces back light aimed at it with an intensity about 200 times that of its normal brightness.

CLASSIFIED INFORMATION

Over ONE MILLION science fiction fans read STARLOG each issue. Our readers are invited to purchase classified space in this regular section and to share news of their products and activities with others interested in the field.

NEW STAR WARS FANZINE, HYPER SPACE Send \$1.00 to: S. Griffith, 5001 N. Capitol, Indianapolis, IN 46208

WAR OF THE WORLDS 25th Commemorative Magazine. Color, Glossy Stock, 8x10 \$4.50. New Eye Studio, Box 10193, Elmwood, CT 06110, Free Cat. Incl.

U.S.S. ENTERPRISE STARSHIP models. Fully assembled and painted. Only \$29.95, including shipping. Write to Starship, 66 S. Portland, Youngstown, OH 44509. Send check or m.o. Make checks to The STARSHIP Co.

SPACE TRANSPORTER PENDANT —Custom crafted. \$5.75 ea. pp. Please allow 4-6 weeks for delivery. Send check or moneyorder to Galactic Jewelry, P.O. Box 594, New Britain, CT 06050

BACK ISSUE MAGAZINES Free list. Over 200 titles. 1890 to 1977. SASE to: Everybody's Bookshop, 317 W. 6th, Dept. SL, LA, CA 90014

NEW ST FAN CLUB. Get it going, JOIN! Federation Fandom. Info (with SASE): 130 Harbor Lane, Roslyn, LI, NY 11576

COMPLETE SF-Fantasy-Horror Catalog: Books, pbs, fanzines, art, records, games. Discounts. Collector's Editions, Box 236, Vienna, MD 21869

FREE STAR TREK CATALOG! Over 50 items! Send 13c stamp: Movie House, Box 640199, Uleta-3S, Miami, Fla 33164

COLONIES IN SPACE by T.A. Heppenheimer. The definitive book on the colonization of space. Send \$12.95 to Intrepid Corporation, 414 Lakeside S. #3, Seattle, WA 98144

3 STORY CONTESTS. One judged by ed. of GALAXY. SASE for info: I. Koch, 835 Chatt Bk Bg, Chattanooga, TN 37402

FREE CATALOG. Star Trek and science fiction books, blueprints, magazines. Dept. S, T-K Graphics, P.O. Box 1951, Baltimore, MD 21203

TREK PHOTOS, SLIDES from 100's of orig. studio filmclips. 3-yr. nonprofit service. Large catalog—\$1.25. THANKS for your many letters. Now in NC for college yr. Mike Hugo, 740 James UNC, Chapel Hill, NC 27514

ALURA ALOYSIUS & SAMUEL Starford in "All the World's a Stage" by Phil King. Carlton Press, 84 5th, N.Y. 10011: \$4.30.

"SPACE-VOYAGE" Philatelic Covers Presents—



THE HISTORIC 10 MANNED TEST FLIGHTS OF THE U.S. SPACE SHUTTLE ENTERPRISE— only \$20 for all 10 (postmarked Edwards AFB on date of flight, mailed in 2 shipments, unaddressed, clean and under separate wrapper). A totally different design for every flight! **EVERY DESIGN INCLUDES THE WORDS—** "Named Enterprise At The Request Of Thousands Of Star Trek Fans"

EXCELLENT INVESTMENT POTENTIAL: Because U.S. Postmarks CANNOT be duplicated after the date of event (legally), these souvenirs can never be reissued! Prices go up rapidly in this hobby! **PLEASE NOTE:** The collecting of "space covers" is an established hobby encompassing thousands of devoted collectors both in the U.S. and Germany. One early ship postmark dated for the splashdown of Astronaut Shepard regularly auctions around \$1000! 20 of the covers we have made in the past 15 years regularly auction from \$30 to \$50 (originally \$1.50). recently 5 model shuttle "key" firing commemorative covers we sold at \$1.50 in 1974 auctioned at \$20 to \$30 each!

Each order will be accompanied by information about our satellite, Jupiter-Voyager and shuttle-test subscription services.

We paid the USPS a fee to obtain the scarce Edwards postmark with "AFB" in it.

RARE: We still have a few sets of the scarce Edwards AFB postmarks on 7 designs for the first "mating," first "taxi," and the 5 captive unmanned 747/Enterprise flights (see illustration). \$4 each in set of 7—\$28:

**Robert Rank, Creator
Space Voyage Covers
545-41st Street
Union City, NJ 07087**

BASIC RATE: \$6.00 per line (limit: 35 characters per line)
MINIMUM—THREE LINES
Punctuation symbols and spaces count as characters.
Small Display ads: \$50.00 per column inch (Camera-ready ONLY!)

HEADLINE: **First line only—Word(s) of your choice (underline them) will be printed in BOLD CAPS.**

PAYMENT: Cash, check, or money order must accompany ad order. (checks payable to STARLOG Magazine)

DEADLINE: For STARLOG No.10 — In our office by August 26th
For STARLOG No.11 — In our office by October 7th

MAIL TO: **STARLOG Magazine, Classified**
475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

AD COPY: _____
(please print or type)

Enclosed: \$ _____ for _____ lines, running _____ times.

Name _____

Address _____

City _____ State _____ Zip _____

THE UFO SHIRT® From original photograph. First-quality silkscreened. \$5.00 each. Sizes: XL L M S 16 12 8. **THE UFO BUMPER STICKERS** From authentic photographs. 50c each. All items available wholesale lots: charlie haigh incorporated, Dept. I, Wood River Junction, RI 02894 USA



"STAR WARS" DESIGNS— Four FULL-COLOR Iron-Ons for T-Shirts. Each features "Star Wars" logo with photos and art of Luke, C3PO, R2D2, Vader, X-wing ship etc. Only \$1.50 each or all 4 for \$5.00 (add 65c for quick First Class mailing) to:
STARLOG Iron-Ons
475 Park Ave. South
8th Floor Suite
New York, N.Y. 10016

ATHEISM—PHILOSOPHY OF THE FUTURE For information, write American Atheists, P.O. Box 2117, Austin, TX 78768

NEW SUPER CATALOG! STAR WARS PHOTOS In full-color, & the STAR WARS FORCE. A Big Fan-Club! + 100's Of Other SF full-color stills, discounted lobby cards-posters-MORE. Send 50c for 1st class mailing. Photo Illustrated!!! C Simmons 607 SPCH Redondo CA 90277

STAR TREK GUM CARD SETS. Limited edition: 88 cards, 22 stickers, \$14.95 Space: 1999 66-card set \$9.95. Marvin Lang, POB 209, Island Park, NY 11558

THE NEW FANTASY SHOP—3905 W. Lawrence Av., Chicago, IL 60625. The first Chicago STAR TREK Center!!! Posters, Books, Stills, Uniforms, Models, Blueprints and More!!!

STAR WARS MUSIC—2 record set orig. soundtrack, \$7.98. Other soundtrack music: Planet of the Apes, \$5.98; Golden Voyage of Sinbad, \$3.98. Add .95 to all orders for shipping (US only). NOSTALGIAPHON, Box 13205T, Columbus OH 43213. (Our complete catalog will be sent with order or for 25c).

BUMPER STICKER. "Space To Grow" pic of Earth on Moon's horizon, 4 color. FASST, 1785 Mass. Ave NW, Wash. DC 20036. 6/\$100.

COLOR SLIDES OF S/F MOVIE 1-SHEETS. 220 titles. List, 50c. B.E. Tomita, 2039 N. Kimball, Chg. Ill. 60647

SCIENCE FICTION MOVIE POSTERS Selling rare posters, stills, lobbys from one of the largest collections of memorabilia. Self-addressed, stamped envelope brings list. WW Productions, 5500 Ward Parkway, Kansas City, MO 64113

LOST IN SPACE—I need a first season trailer reel. Must have all cliff-hangers and be 16 mm. The 1st season is great! Write: S. Taylor, 4459 Pescadero Ave., San Diego, CA 92107

DROID + TRIBBLE Star Trek/Wars SF Zine, 50c + 1 stamp/ish A. Targonski, 108 5th Ct., Cambridge, MA 02141

ROBOT PLANS THAT WORK! Send \$5.00 to: American Robots, P.O. Box 1304, Tulsa, Oklahoma 74101

STAR TREK-COMIC-SCI-FI CONVENTION, Oct 28-30, Howard Johnsons, Columbus Blvd., New Britain, Conn, I.g. Dealer Rm, films, guests, etc., info: H. Kinney, 34 Concord St., E. Htfd, CN 06108

COMLOC is a 1999 discussion 'zine. 50c each or 3/\$1.50. Chuck Raue, 804 Rowell St., Mobile, AL 36606

STAR WARS LIGHTSABRES, collectibles. Send 25c, self-addressed, stamped envelope for catalog to STARFLEET COMMAND INC, PO 7102, Burbank, CA 91510

FANTASTIC STAR TREK CATALOG of rare items from Star Trek and Sci-Fi. Send stamped, self-addressed envelope to: New Eye Studio, PO Box 10193, Elmwood, CT 06110

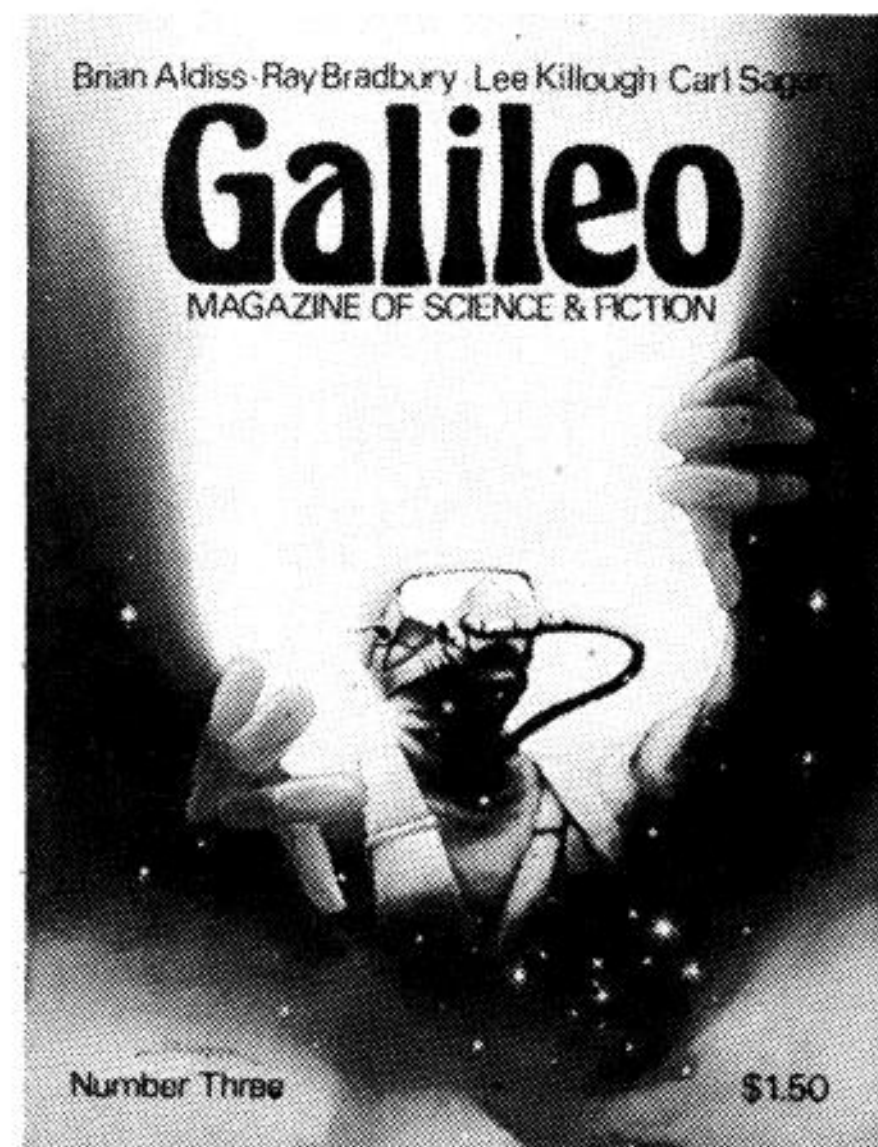
APOLLO II LUNAR MISSION press kit. 1st time available to public! Exact repro. of rare official NASA Book. 250 pgs. of info, charts & bios on Man's 1st Moon Landing! Send \$9.95+ .75 handling to: KW Products, P.O. Box 1206, South Pasadena, CA 91030

BOOK & MAGAZINE READERS! Send your wants to: S&S Books, 80 N. Wilder, STG-2, St. Paul, MN 55104

Magazine of Wonder!

We live in a new age, the age of imagination. To explore it we need our seventh sense, the sense of wonder. *GALILEO* is the magazine of wonder! Science Fiction and science fact like it's never been before. Each issue is a voyage of adventure on a starship of imagination—the starship *GALILEO*.

Join us for Science Fiction starbusters like Ray Bradbury, Arthur C. Clarke, Marion Zimmer Bradley, Hal Clement, Gordon Eklund and Jack Williamson. Discover stories by Alan Dean Foster, author of the *Star Trek Logs*, and Jacqueline Lichtenberg, co-author of *Star Trek Lives*. In fact, enjoy more Science Fiction word for word than any other magazine, and the best Science Fiction illustration anywhere, plus reviews, interviews, and previews covering the field. Thrill to exciting science fact articles on subjects such as getting into space through private enterprise, how genetic engineering may alter future generations, and how intelligent computers may change *your* life!



— — — — —

This is one voyage I don't want to miss!
Please begin the subscription I have checked.
My payment is enclosed. (Overseas add .50 per issue)

\$6 for 6 issues (a \$3 savings)
 \$12 for 16 issues (half price!)

Name.....**Street**.....
City.....**State**.....**Zip**.....

Make checks payable to: GALILEO MAGAZINE and send them with this form care of STARLOG, 475 Park Avenue South (8th floor), New York, N.Y. 10016

— — — — —

PICTURES OF THE PRESENT— FROM THE PAST

The science-fiction serials of the '30s and '40s as well as many of the classic SF films depicted video transmissions years ahead of the development of the commercial TV network system of today. Could it be that motion pictures assisted in their own downfall by promoting their arch-rival, television?

Remember the mammoth television images in Wells' *Things To Come*? That was made in 1936—three years before experimental commercial TV astonished visitors at the New York World's Fair. And a year before *Things To Come* was released, there was a jewel of an epic—underrated and now almost never shown—called *The Tunnel* (sometimes called *Transatlantic Tunnel*). It was set in its future (now our past) and concerned the construction of a mass-transit tunnel stretching under the Atlantic from New York to Europe. In that film, everyone watched the progress of the tunnel on TV news programs; there were picturephones everywhere; even aircraft had TV communicators!

Most families today remember the 50s as the Golden Age of Television. Those were the years of *Milton Berle*, *I Love Lucy*, *The Lone Ranger*, *Playhouse 90*, *Howdy Doody*, *Edward R. Murrow*, *Life with Father*, *Lassie*— and *Superman*, *Captain Video*, *Space Cadet*, *Twilight Zone*,

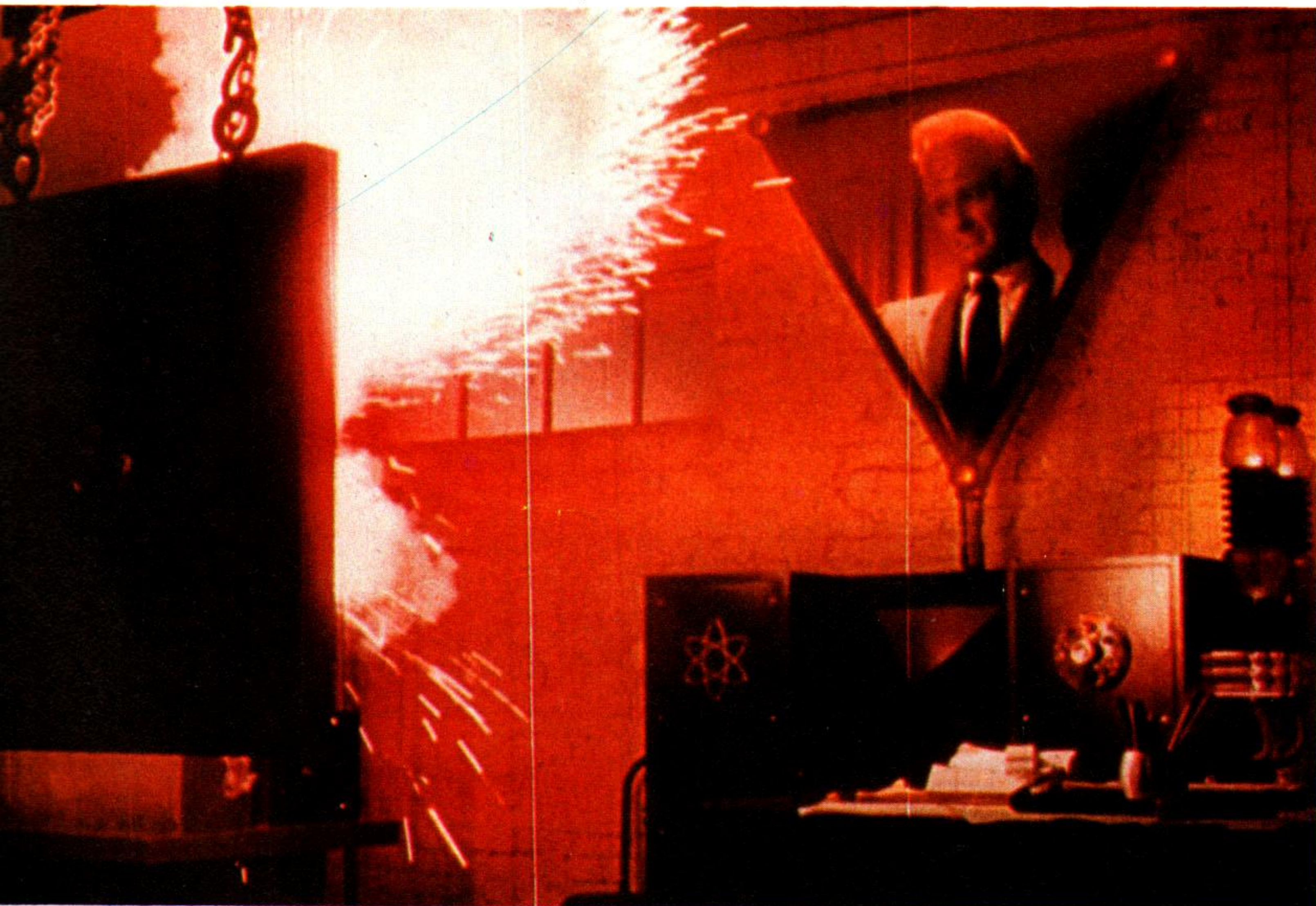
One Step Beyond, *Rocky Jones-Space Ranger*, *Rod Brown of the Rocket Rangers*, *Science-Fiction Theater*, *Space Patrol*, *Atom Squad*, *Buck Rogers*, *Captain Z-RO*, *Commando Cody*, *Flash Gordon*, *Captain Midnight*, *Tales of Tomorrow*, and *World of the Giants*. (So you see, TV has had a previous Golden Age of Science Fiction.)

But before all that came about, where were the SF writers and screenwriters getting their ideas of television? How was *The Tunnel* so accurately able to foretell the future of TV?

While the general public knew little or nothing of the phenomenon, the same was not true of the scientific community. Simple drawings were transmitted via telegraph cable from Amiens to Paris by the Abbe Caselli in 1862. In 1875, a viable method was theorized for sending pictures along the transatlantic cable. This was one year ahead of the invention of the telephone and 20 years ahead of radio! Jules Verne had been given plenty to think about.

The first working television mechanism was constructed in 1884 by Paul Nipkow, a German engineer. It was mechanical and electrical, not electronic; electronics entered the picture in 1883, in theory at least, when Thomas Edison chanced upon an "etheric force." He didn't know what it was, precisely, but he patented it anyway. It led to rectifiers and radio and television tubes. The first complete wireless

The film *This Island Earth* depicted interplanetary video transmission via an *Interrositer*, which could also transmit laser beams (through the holes on the triangular frame).





electronic television system was set up experimentally in Tsarist Russia by Boris Rosing in 1907. Many innovations followed—including the Swedish “flying spot” electron scanner, the prototype of present-day picture tubes and cameras. In 1923, C. Francis Jenkins transmitted a scanned photo of President Harding from Washington, D.C. to Philadelphia. The radio networks were born several years later—NBC in 1926 with two networks, the red and the blue, and CBS in 1927.

One begins to wonder why we ever went through a radio phase at all. In 1926, on December 16, Dr. E.F.W. Alexanderson, working for General Electric, demonstrated a monumental theatrical television projection system in St. Louis. It used revolving mirrors to project a television image of a motion picture onto a screen. He said that one day we might see “the Rajah of India on parade, a future world championship boxing match, or the heads of nations may hold a conference by television.” In 1926!

In 1928, General Electric began regular programming from station WGY in Schenectady, New York. They telecast Governor Alfred E. Smith’s acceptance speech

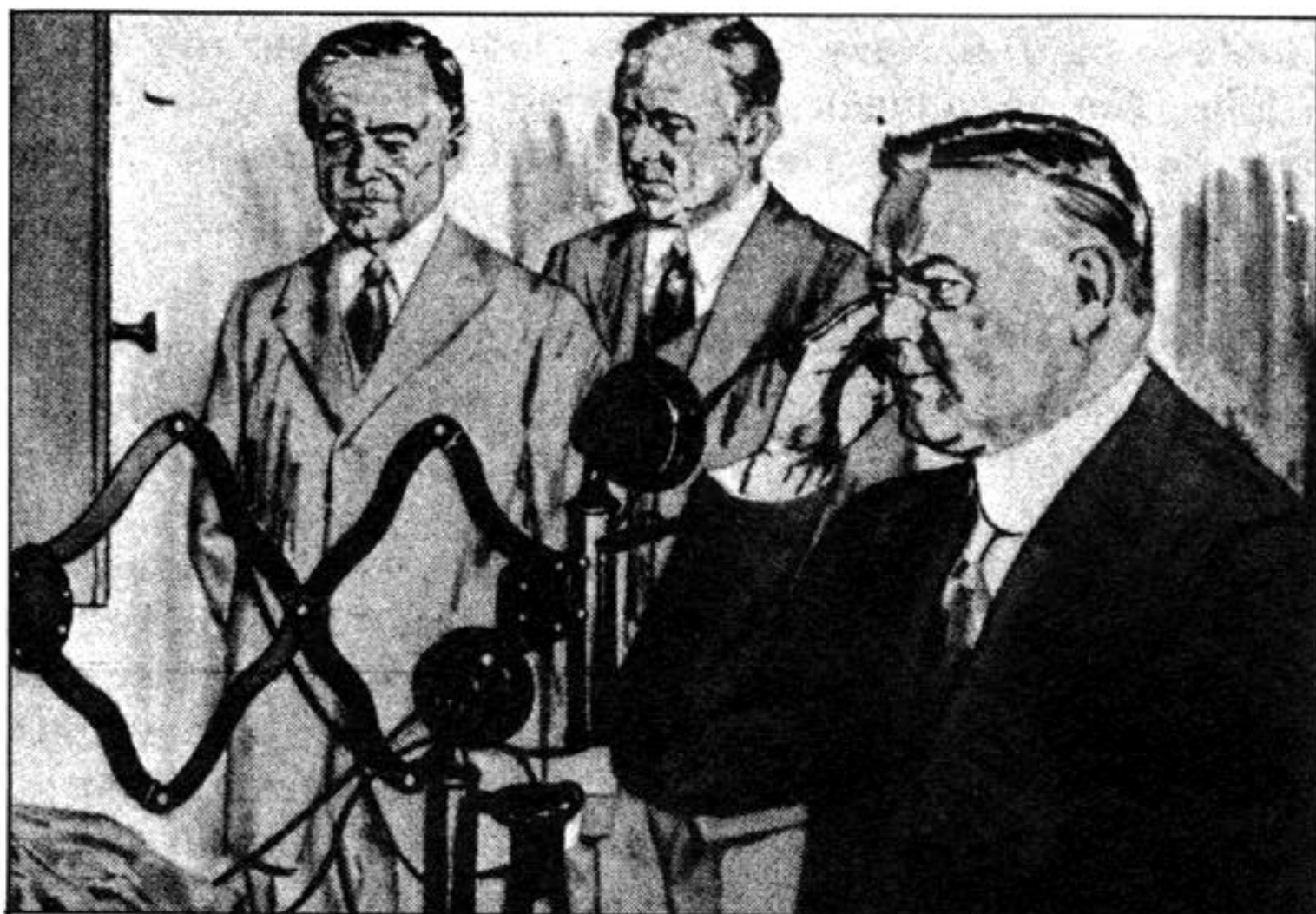
Huge television images were projected in *Things to Come*, although this particular image was never shown in the film. A full figure was seen instead of this disembodied face.

(picture and voice) from the steps of the State capitol in Albany and presented a two-camera drama, *The Queen’s Messenger*.

The first colorcast? In 1929, demonstrated by Bell Laboratories—long before Technicolor took over the silver screen.

Then came the Great Depression—and industrial stagnation. Then came World War II—and an effective and specific government freeze on the construction of television stations, a freeze that was not lifted until 1948—after which the networks spread like an oil spill.

But all the blueprints had been etched many years earlier in the mind’s eyes of the great science-fiction writers of this century. They took the idea and applied it hypothetically, molded it, bent it, glorified it, vilified it . . . and helped create the demand for television that ultimately made it real.



BELL TEL CELEBRATES TV’S 50TH

A little over fifty years ago—on April 7, 1927—the first public demonstration of long distance TV transmission in the U.S. made front page headlines. The New York Times reported the demonstration was “like a photo come to life,” but added: “commercial use in doubt.” The live image of Commerce Secretary Herbert Hoover (left) was transmitted over 200 miles from Washington D.C. to New York City.

Today, the Bell System routes TV programs over an extensive network that is operated and maintained by AT&T. The transmission facilities include coaxial cable, microwave, satellite and mobile communications systems.

Now Bell is introducing “fibre-optics” into their system to replace the cables, making TV transmissions faster and clearer and opening up whole new realms of possibilities.

FULL-COLOR STAR TREK EPISODE CARDS

Each 8½" x 11" card features one large and three small photos printed in FULL COLOR from some of the most popular episodes of the "Star Trek" series.

ONLY
\$1.00
ea.
Plus Postage

SAVE
Buy the complete
collection—All 15
cards—at special
price of \$9.95
plus postage.

Send to: **STARLOG Magazine**
Star Trek Cards
475 Park Ave. South
8th Floor Suite
New York, N. Y. 10016

Please send the following STAR TREK Episode Cards (Circle numbers you want) at \$1.00 each. Include 50c postage and handling when ordering 6 or less. Include 75c postage and handling when ordering 7 or more.

- C 1** "City on the Edge of Forever"
 - C-2** "The Tholian Web"
 - C-3** "Amok Time"
 - C-4** "The Trouble with Tribbles"
 - C-5** "The Paradise Syndrome"
 - C-6** "Patterns of Force"
 - C-7** "What Are Little Girls Made Of?"
 - C-8** "The Doomsday Machine"
 - C-9** "Journey to Babel"
 - C-10** "The Menagerie"
 - C-11** "Where No Man Has Gone Before"
 - C-12** "All Our Yesterdays"
 - C-13** "Mirror, Mirror" (pictured above)
- PLUS:
- S-14** Special Enterprise Card
 - S-15** Special Bloopers Card
- SPECIAL**—Complete Collection \$9.95
Plus 75c postage.

name

address

city

state

zip

For **FIRST CLASS** Delivery—Include self-addressed 9" x 12" envelope stamped with \$1.00 postage (no matter how many cards). Otherwise allow 4 to 6 weeks for regular 3rd Class Delivery.

(Continued from page 54)

he is an astronaut who, as a part of a controlled experiment, had been locked in a sensory-deprivation box and had begun to hallucinate.

Serling, an intense and driven man, was asked why he chose to write for *Twilight Zone*:

"I chose *Twilight Zone* because the use of fantasy and science fiction provided a good background for storytelling. It was not embarked upon as an outgrowth of the 'Playhouse 90' things, but as simply a different kettle of fish. The key word is 'different.' You can't judge the 90-minute drama and a half-hour vignette using the same standards. They are totally different entities. I never thought that moving into a fantasy half-hour series was a step down. It was simply a step in another direction. And at that, we were able to make social comments and probe rather deeply into characters and, on occasion—not always the majority of times—we were able to come up with little gems of storytelling."

From the simplicity of *Captain Video* to the sophistication of *Twilight Zone*, television offered SF fans a wide range of viewing in this vintage period from 1949 to 1959. Syndicated reruns still serve to remind us of the fun and the imagination put into those early SF and fantasy shows. They provided an inspiring vision for that generation of American youth who saw, from their living rooms, the excitement that awaited them in the future. Happily for today's audiences, many of these youngsters eventually found professional places in the science-fiction genre; some entered the fields of science and technology, and one particularly talented lad became a movie director who, remembering those video visions, penned *The Adventures of Luke Skywalker*. . . . And the rest is future-history! ★

(Continued from page 39)

Lympics." "Captain Caveman and the Teen Angels" centers on the Caveman, a blustery prehistoric hero with un-

predictable super powers and his three female teenaged aides, Taffy, Brenda, and Dee Dee. "Laff-A-Lympics" features forty-five popular Hanna-Barbera characters in comedic sports competition.

The All New Superfriends Hour continues the animated joint adventures of Superman, Batman and Robin, Wonder Woman, and Aquaman in their battle to maintain justice. A new portion of this season's show is devoted to "The Wonder Twins," a comical alien brother and sister team, and their monkey friend, Gleek. In addition, "Superfriends Decoder Clues" will invite viewer participation in deductive reasoning.

The Krofft Supershow—77 returns with two new program elements. "Magic Mongo" is a comedy about a male genie whose magic often backfires on him, and the three teenage companions he tries to help. "Bigfoot and Wildboy" deals with an English speaking teenager who was raised by Bigfoot since he was eight. (The twelve-year old daughter of a neighboring forest ranger promises to keep their existence and adventures a secret.)

Modern Programs Incorporated is syndicating *Space Cruiser Yamato*, a fully-animated, half-hour, Japanese science-fiction adventure fantasy. Produced by Academy, Limited, *Space Cruiser Yamato* is reminiscent of earlier Japanese cartoons including *Astro Boy*, *Gigantor*, and *Speed Racer*. The series is also available as an adapted feature length movie.

This year's Saturday morning science fiction lineup might seem redundant. But remember, the best programs are often compilations of past ideas and shows. The 1977 weekend morning science-fiction schedule shapes up—tentatively—as follows: SATURDAY: 8:00—*Scooby's Laff-A-Lympics* (ABC); 9:30—*The Skatebirds* (CBS); 10:00—*All New Superfriends* (ABC); 10:30—*Space Academy* (CBS); 11:00—*The Batman/Tarzan Adventure Hour* (CBS); *The Young Sentinels* (NBC); *Krofft Supershow—77* (ABC); 1:00—*The Secrets of Isis* (CBS). SUNDAY: 9:00—*Ghost Busters* (CBS); 9:30—*Ark II* (CBS). ★

**NEXT ISSUE:
STARLOG No. 10
on sale
TUESDAY, OCT. 18, 1977**

JUST LOOK WHAT YOU'VE MISSED!

STARLOG Back Issues



No. 1 —
 "Star Trek" Rare Color Pics & Complete Episode Guide, Shatner & Nimoy Articles



No. 2 —
 "Space 1999" Year 1 Guide, "War of the Worlds," "Logan's Run," The Comics



No. 3 —
 "Star Trek" Convention, Spaceships, "1999" Year 2 Guide, SF TV Movies Guide



No. 4 —
 "Outer Limits" TV Guide, "Arena," Nick Tate Talks, 3-D Movies Filmography



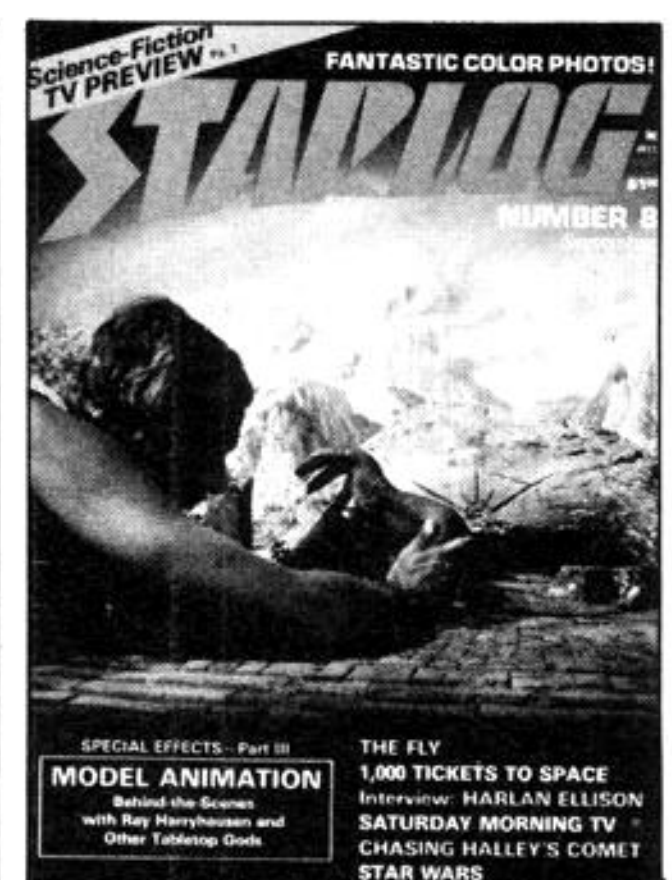
No. 5 —
 3-D Part 2, "UFO" Guide, "Star Trek" Censored, SF TV Address Guide, Space Art



No. 6 —
 "Fantastic Journey," "Star Trek" Animated, Special Effects—Part 1



No. 7 —
 "Star Wars," Robby the Robot, Eagle Blueprints, "Star Trek" Report



No. 8
 Model Animation, "The Fly," Harlan Ellison interview, Sat. A.M. TV, NASA Space Tix

STARLOG

475 Park Avenue South
 8th Floor Suite
 New York, N.Y. 10016

NEW MAILING POLICY:

For super-quick return, include your own self-addressed stamped 9 x 12 envelope. Otherwise please allow 4 to 6 weeks for normal Third Class delivery.

For 1 magazine: 57c First Class Postage
 For 2 magazines: \$1.01 First Class Postage
 For 3 magazines: \$1.45 First Class Postage
 For MORE THAN 3 magazines, send TWO envelopes with appropriate First Class Postage on EACH.

- No. 1—\$5.00 each
- No. 2—\$4.00 each
- No. 3—\$3.00 each
- No. 4—\$2.50 each
- No. 5—\$2.50 each
- No. 6—\$2.50 each
- No. 7—\$3.00 each
- No. 8—\$2.00 each
- No. 9—\$2.00 each

Our stock is extremely limited, and when present supplies are sold out . . . that's it. Enclose cash, check, or money order.

ORDER TODAY!

Name _____

Address _____

City _____

State _____ Zip _____

Note: If you don't want to cut up this magazine, please print your order on a separate piece of paper.

STARLOG SHOWCASE

STARSHIP JEWELRY

You must see this jewelry in person. Both items are beautifully cast pewter sculptures in 100% three-dimensional realism. Complete in tiny detailing (blueprint accuracy) and nickel plated to a high silver lustre, these jewelry pieces are unique attention-getters. Let the world know you are a "Star Trek" fan!



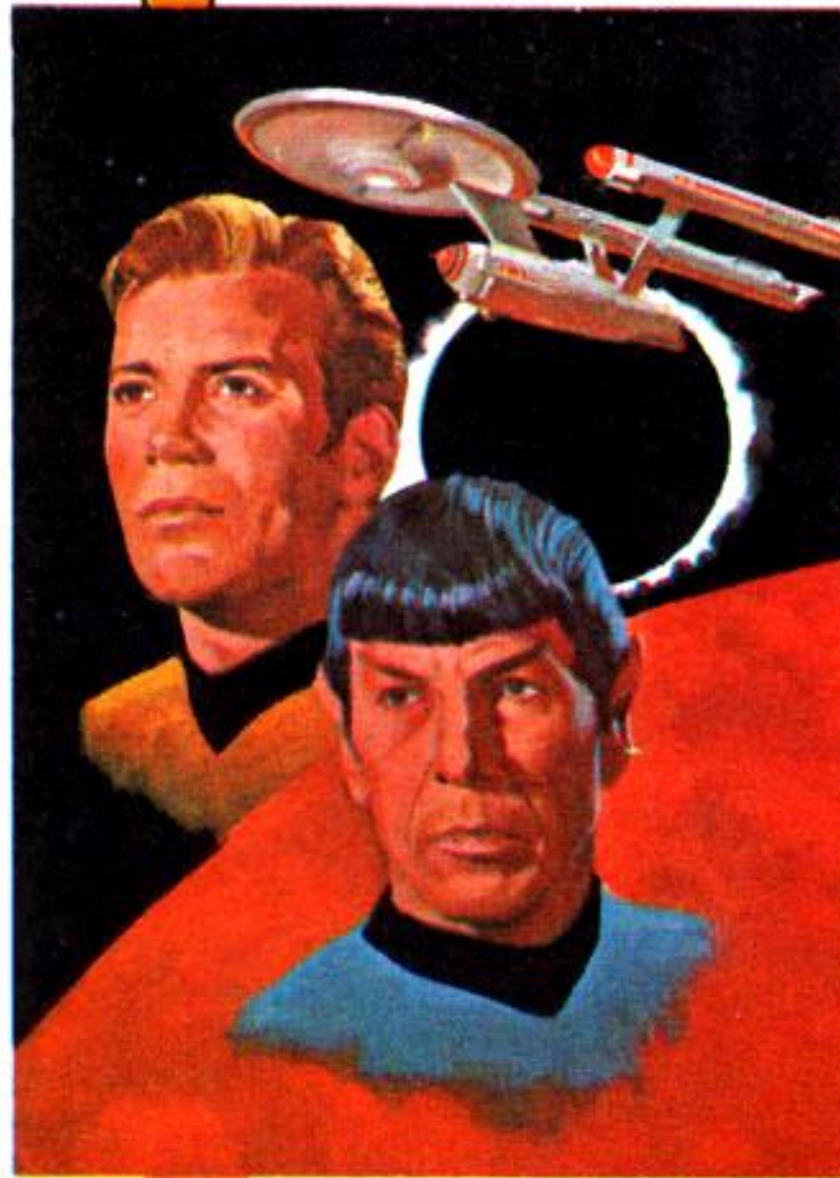
PENDANT
\$4.95

(Complete with 18" silvertone chain)



RING
\$4.95
(Adjustable to any size finger)

ORIGINAL COLOR PRINTS



The incredible original illustration for the cover of STARLOG No. 1 was an instant hit with all "Star Trek" fans. A Limited edition of FULL-COLOR photographic prints has been custom produced directly from the original art work. Available in two sizes, on heavy paper (ideal for framing), these prints are sure to become collector's items. LIMITED QUANTITY!

DeLuxe 8" x 10" \$4.95
GIANT 11" x 14" \$9.95

(Choice of two sizes)

SPACESHIRTS

New design!

\$3.99

100% Cotton, Washable,
Available in four sizes—See coupon



Mail to: STARLOG SHOWCASE

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

Write quantity in front of each item you are ordering. Enclose cash, check, or money order (made out to STARLOG), and be sure to include postage and handling fee!

Postage & Handling Fee:

Total for Merchandise-	Include-
UP TO \$5.00.....	\$.75
\$5.01 TO \$9.99.....	\$.40
OVER \$10.00.....	WE PAY ALL CHARGES!

- _____ Starship Pendant \$4.95
 - _____ Starship Ring \$4.95
 - _____ DeLuxe 8" x 10" Print \$4.95
 - _____ Giant 11" x 14" Print \$9.95
 - _____ Starlog Spaceshirt \$3.99
- Sizes:
- _____ Boy's X-Large
 - _____ Man's Small
 - _____ Man's Medium
 - _____ Man's Large

TOTAL FOR MERCHANDISE	\$
ADD POSTAGE/HANDLING FEE	\$
TOTAL ENCLOSED	\$

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____